

TEN CENTS

VARIETY

VOL. XIX., NO. 13.

SEPTEMBER 3, 1910.

PRICE TEN CENTS.



A BIG HIT AT THE 5TH AVENUE THEATRE, NEW YORK

Chas. A. Murray ^{AND} Miss Bae Hamilton

(Formerly **MURRAY** and **MACK**)

In the Nifty Protean Comedy Playlet **"JERRY THE JANITOR"**

Not a serious moment. All laughter!

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MILDRED GROVER

IN ORIGINAL SONGS AND SAYINGS

ASSISTED BY DICK RICHARDS

NOW PLAYING RETURN ENGAGEMENT on the ORPHEUM CIRCUIT

Sept. 5—Columbia, Cincinnati.
12—Grand, Evansville.
18—Orpheum, New Orleans.
26—Lyric, Mobile, Ala.
Oct. 3—Orpheum, Memphis.
10—Travel.
17—Orpheum, Kansas City.

24—Orpheum, Sioux City.
31—Travel.
Nov. 7—Orpheum, Spokane.
14—Orpheum, Seattle.
21—Orpheum, Portland.
28—Travel.
Dec. 5—Orpheum, Ogden.

12—Orpheum, Salt Lake City.
19—Orpheum, Denver.
26—Orpheum, Lincoln, Neb.
1911.
Jan. 2—Orpheum, Omaha.
9—Orpheum, Des Moines.
16—Orpheum, Minneapolis.

23—Orpheum, St. Paul.
30—Orpheum, Duluth.
Feb. 6—Orpheum, Winnipeg.
13—Majestic, Milwaukee.
20—Grand, Indianapolis.
27—Mary Anderson, Louisville.
Mar. 6—Columbia, St. Louis.

Management: **DICK RICHARDS**

ADONIS

IS BOOKED 50 WEEKS

UNITED and ORPHEUM Time

Booked by THE GREAT HENRI FRENCH

Manager for ADONIS

Address GERARD HOTEL, NEW YORK CITY

"THE-ACT-BEAUTIFUL"

EVA TAYLOR

Presents Her Latest Vaudeville Success

"HIS AMERICAN GIRL"

THIS WEEK (Aug. 29), FIFTH AVENUE THEATRE

NEXT WEEK (Sept. 5), COLONIAL

Direction, **PAT CASEY**

VARIETY

Vol. XIX. No. 13.

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VAUDEVILLE CONSOLIDATION GROWS HOT AND COLD IN TURN

Rumor Has Joined Beck and Morris. Nothing Happened Yet. Successful Outcome Looked For. Means A Whole Amalgamation

A bookmaker with a heavy book on the rumored vaudeville combination between Martin Beck, Morris Meyerfeld, Jr., and William Morris would have been a patient in a hospital, had he attempted to gauge the odds for and against the successful outcome of the negotiations for the past week.

Late last week it seemed almost a certainty that the managers would reach an understanding. Several meetings had brought them close together on details. With Monday of this week, the outlook was rain for the proposition, and a dull vaudeville sky hovered around until Wednesday, when the sun commenced to peek through again.

At this writing no one knows what will be done, not even the principals, although yesterday (Friday) may have decided. The combination may arrive to-day, to-morrow or next week. It may be declared off just as easily. The chances are about even that the barriers which have prevented it up to now will be overcome.

Rumors on the street joined Morris and Beck several days ago, despite a statement given out by the Beck side that there was "nothing to it." Attached to the statement were the usual yard and a half of "salve" about "everybody's satisfied." "Statements" have been used before, and are now considered "old stuff" in variety circles.

All the parties to the consultations and conferences were pledged to secrecy. That compact has been well kept, although the inevitable "report," magnified and dilated, spread about.

The only real facts obtainable are that Messrs. Beck, Morris and Meyerfeld have kept at work on the proposition continually. The Morris side has offered little talk, but contributed much thinking, while the Orpheum Circuit men have been too busily en-

gaged figuring to do much of anything else.

Since Monday E. F. Albee and John J. Murdock have conferred with Beck and Meyerfeld several times, always in the Orpheum suite, on the sixth floor of the Long Acre Building. It is across the hall from where Murdock and Albee run the United Booking Offices.

The meetings of the quartet were said to have been brought about by Beck and Meyerfeld deciding it was as well to take their friendly opponents into the issue before, as after. This stand was decided upon by Beck, according to information, upon concluding that as the present scheme was to encompass the entire vaudeville division, Albee and Murdock might as well lend their advice; also perhaps some of B. F. Keith's bank roll. The latter is more likely near the real reason.

VARIETY has been informed that if the deal goes through, all included remain as they are. It will be a "Peace and Harmony" combine, with the persons affirming that they are delighted, and will stay in their own yard, as they are placed at present.

The transaction, however, may allow of Beck and Meyerfeld obtaining an interest in a present New York vaudeville theatre. This is not to be used by them in any way, from the report, but they think such an interest will be a nice little thing to have around the Orpheum offices.

The position of William Morris seems to be that of a key to the eventual influence of Albee or Beck in the directorship of vaudeville. With Morris on his side, Beck will be Beck. Without Morris, Beck may become merged into the Orpheum Circuit, and the Orpheum Circuit may remain west of Chicago.

(Continued on page 9.)

WINTER REVUE OFF.

The proposed winter revue on the New York Roof has gone the road of the several others planned in the same way and for the same place—the summer before. It has been declared off.

Walter Rosenberg who holds a lease on the New York Roof, re-commencing, Sept. 15, is aware of the news. He expects to recover possession in due course of time, although his tender of rent, made Aug. 1, to Klaw & Erlanger, was refused. It has not since been asked for nor paid.

There was a report that the owners of the New York Theatre building will nall up all entrances to the Roof after "The Follies" leave there to-night. In that case, said Mr. Rosenberg, he would have to resort to alrships, although he knew of other ways of gaining admittance.

The Savoy will be continued by Rosenberg as a "picture house." That has been agreed upon, Rosenberg says.

NEW HOUSE FOR NEWARK.

Newark, N. J., Sept. 1.

On the site of old Machinery Hall, Court and Marshall streets, is being erected a new theatre, called the Orpheum.

Morris Scheslinger, formerly with Charles E. Blaney, is promoting the theatre, to cost \$125,000. Seating capacity, 1,800. The house will have two floors with 1,230 seats in the orchestra. The Orpheum opens about Nov. 15.

While Mr. Scheslinger will not say what policy he intends adopting for his new house, it is reported around town that vaudeville will be played. The only point that appears to be in doubt is whether Mr. Scheslinger will play "small" or "big" time acts. From the plans the Orpheum is constructed with the latter in view.

CLEO DOES FAIRLY.

(Special cable to VARIETY.)

London, Sept. 1.

Cleo Merode, "dug up" as a "draw" for the Hippodrome, opened fairly Monday.

GUN HOLDS POSSESSION.

(Special cable to VARIETY.)

Paris, Sept. 1.

The shareholders of the Moulin Rouge held a meeting Aug. 26 and supported M. Ruez as director. Ruez, with the aid of friends, took possession of the house yesterday. When M. Fabert came to the Moulin Rouge the next morning, he found Ruez installed. Both refused to relinquish hold. Fabert finally chased Ruez off the premises with a revolver, firing in the air as he ran. Fabert is still in possession. The decision of the courts is awaited in the matter.

MURRAY JOINS MARINELLI.

(Special cable to VARIETY.)

London, Sept. 1.

Paul Murray, for the past two years in charge of the William Morris London office, and who recently resigned, has joined the staff of H. B. Marinelli. Murray will have charge of the London office.

REPLEVINED FIXTURES.

Chicago, Sept. 1.

Another legal step in the Mort Singer-Harry Askin fight for the La Salle theatre was taken last Friday, when Singer seized all the orchestra chairs in the house under a writ of replevin. The court troubles had previously been for the possession of the house. Askin won out on that.

"The Sweetest Girl in Paris" was billed to open at the La Salle Monday. The action of the former tenant the previous Friday was expected to leave the present management in a predicament to open, but the difficulty was overcome in time.

NEW AMERICAN OPENS.

Omaha, Sept. 1.

William Morris' new American Music Hall is opened, and doing a large business in its first week. Mayor Dahlman made the dedicatory address, and an advance sale also told a story of the Omaha public taking to the house.

Edw. L. Bloom, general manager for the Morris Circuit came on for the premiere, remaining a few days.

"The Barnyard Romeo" is the leading feature of this week's bill. It has been retained for next week.

NEW BOOKING CORPORATION ORGANIZED IN CHICAGO

E. P. Churchill and Walter Keefe Out To Vie With Bray's "Association"

Chicago, Sept. 1.

The Theatre Booking Corporation, organized here this week, promises to change the middle west vaudeville map materially. When a few minor details can be worked out the new booking association will make its formal entry into the field. E. P. Churchill will be the business manager and Walter F. Keefe will control the details of booking.

The Miles houses, Detroit, Minneapolis and St. Paul, will figure prominently in the deal, and Miles himself will have a financial interest in the whole proposition. There is just at present contingencies which leave the Miles matter somewhat in abeyance. Last week Keefe signed up the Miles theatres, previously booked by S-C and later by Pantages; it was the intention then to bind the Miles-Keefe deal into a corporation.

The advent of Churchill, with houses in Grand Rapids and Peoria, which opened their season last Monday, and a new one under construction in Peoria, comes as an addenda, if it may be so termed, to the Miles-Keefe deal. It is believed now that Miles will swing into line, for it is known that on Aug. 22 he served upon Pantages the required sixty days' notice which terminates the Miles-Pantages booking arrangement.

Keefe brings to the new corporations the bookings of the Crystal, Milwaukee, in which he is financially interested; and the Jones & O'Brien houses at Oshkosh, Fon du Lac, Sheboygan and Marquette, Wis., theatres in which he may have some commercial interest aside from being able to swing the bookings. As an independent agent Keefe has heretofore booked acts with Churchill. Even in the event of the rather improbable drawing away from the new corporation of the Miles houses the Churchill and Keefe theatres will make a tangible nucleus for an "opposition" association.

In working out the story the names of Jake Sternad and Chas. Doutrick crop up, but at this writing these agents are not being considered as an immediate part of the plan. Sternad made the round trip to New York late last week and returned home Monday night. He left immediately for Louisville on business for the Princess Booking Exchange, of which he is the Chicago representative. Sternad is presumed to have brought home the Jake Wells bacon which he went after on his last New York trip. If such is the case he will have a stated ten additional weeks to offer in conjunction with what he is now partially booking via the Princess office. These houses are all south of Louisville and East of the Mississippi.

Doutrick is the "grand old man" of Chicago booking agents; always reliable, ever enterprising, industrious

and quietly working away along his own policy of endeavor. He has built up a business which could not be pried away from him with dynamite; but if he should decide to combine with the new faction it is believed he could take his houses, many of them really desirable places, with him. It is believed that if Sternad should tie up with the "T. B. C." it will be on a different basis than Doutrick might enter if he came in at all.

Churchill, Miles and Keefe have figured things out pretty carefully, it is believed. They will be able to offer acts of a \$750 caliber ten weeks, including outside, and at present unknown, affiliations which they anticipate making. Twelve weeks could be booked for acts around \$500 and twenty weeks are claimed to be in sight where bills will run from \$400 to \$1,000 on a weekly basis. These estimates are for consecutive time, based, as has been said, upon the knowledge or belief which the three organizers of the scheme possess.

The foregoing facts, obtained by VARIETY from organizers of the "T. B. C.," lead logically to considerable speculation as to the hearing the new corporation will have upon the future booking affiliations of theatres in the cities of the middle west and south; towns outside of Chicago, St. Louis and Cincinnati. The Western Vaudeville Managers Association is now entrenched in this section with the only well organized booking system of any pretensions whatever aside from Pantages, S-C and Hodkins.

It seems to be the purpose of the proposed "Theatre Booking Corporation" to establish a system which will operate, to a greater or less degree, along the same lines as the "Western Vaudeville Managers Association."

This belief is strengthened by the fact that Churchill at one time was assistant manager, when J. J. Murdoch was manager, of the "Association," and was succeeded, immediately upon his departure from that position; by Keefe who in turn held it until Martin Beck bought control and established C. E. Bray as manager, a position which Mr. Bray still occupies.

BERNARD SHOW NAMED.

"The Duke's Understudy," as Sam Bernard's new play has been named (subject to change) will publicly present itself Sept. 12.

Ben Jerome and Lou Hirsch wrote the music; Edgar Smith and Mark Swan, the book and Edward Madden, the lyrics.

Scott Green, stage manager for the past three seasons of the Alpha, Erie, was married Aug. 24, to Mrs. Anna L. Webber.

RAISES FOR STAGE HANDS.

That trouble seems imminent between the stage mechanics and the theatre managers of Greater New York is no longer confined to Dame Rumor, but is an actual fact. The managers held another meeting at the Hotel Astor yesterday (Friday) at which practically all of the members of the association were present and at which the vaudeville managers seemed inclined to adopt the scale that has been framed by the Union for the burlesque houses.

It was the difference between burlesque scale and the vaudeville scale that P. G. Williams, the one vaudeville manager on the committee fought against at the meeting Tuesday. He objected to the fact that the Wheel houses were favored by a scale that called for them to pay stage crews five dollars less for fourteen performances a week, than the rates that were presented to the vaudeville managers.

The burlesque scale says the master carpenter is to receive \$35, the second hand \$30, the property man and electrician \$30 per week, including Sunday. The vaudeville managers are called upon to pay \$40 and \$35, for the same men for seven days. It is to this discrimination that the vaudeville managers object. The burlesque managers are also rather hard hit by the ruling which says that they must employ heads for all of the back stage departments, instead of having their carpenter, as at present, the head of the electrical and property departments as well as his own.

There will also be an increase of \$7.26 in the weekly wage of each stage hand and "grip" employed at the house where there are two performances daily with a Monday morning rehearsal. These men are to be paid \$3.25 a day for general work, and \$2 a performance. There will be no change in the schedule regarding the rate charged for stage hands at rehearsal, which remains at fifty cents per hour per man.

Chicago, Sept. 1.

In finally "unionizing" the Majestic stage crew Organizer Lee Hart has put one more over for organized labor. Stage Manager Abraham Jacobs and his entire staff now belong to the union, and with union conditions prevailing it is believed that the Majestic weekly payroll takes on a new total. Whether the minimum will be adhered to in all cases is known only to those immediately concerned.

Kohl & Castle's "legitimate" theatres, the Haymarket, Bijou, Olympic and Chicago Opera House have union stage-crews. The Academy and Star will open next week as vaudeville theatres. It remains to be seen whether union crews will be installed.

SHOW FOR A WEEK.

Asbury Park, N. J., Sept. 1.

The Casino next week will have a vaudeville programme secured from William Morris. It will play but one week, with Ross and Fenton on the top. Charles J. Ross is going to run it off.

FIRST "SALARY" SUIT.

The action brought through Phillips & Steinhardt by Hennessey & Bostock to recover \$230, from Irene C. Howley will be the first suit in court for the recovery of salary due "representatives" of a vaudeville act.

The former agents allege an agreement with Miss Howley of ten dollars weekly salary, for the period of her bookings over the Orpheum Circuit, twenty-three weeks. This sum, the complaint alleges, was agreed upon between the "representatives" and the actress for services to be rendered, which have included the placing of the sketch Miss Howley plays.

Instead of Hennessey & Bostock receiving the contracts for the Orpheum tour, Miss Howley secured them direct from the circuit's New York office. Then her "representatives" dove into the law.

Augustus Dreyer is attorney for the defendant. Her answer to the complaint has not yet been served. Agents are wondering what the answer will say. Should Miss Howley set up that the "representatives" were not that in fact, but agents, the case may develop into a test of some of new Agency Law provisions.

CAR STRIKE POSTPONES SHOWS.

Columbus, O., Sept. 1.

Due to the street railway strike, it is announced that regular vaudeville at Kelth's will not commence until Oct. 3. Meanwhile the "pop" policy at an admission of 10 cents will be continued in the house.

THREE RETAIN STOCK.

New Haven, Conn., Sept. 1.

Three of Poll's theatres may hold stock companies until Jan. 1, before again reverting to vaudeville. Worcester, Springfield and Wilkes-Barre are the cities.

The Poll's at Bridgeport and New Haven re-open with vaudeville Monday. Scranton and Hartford started last week.

LEGIT AGAIN AT SAVOY.

Atlantic City, Sept. 1.

It is announced at the Savoy that most of the big successes of the Shuberts, Wm. A. Brady and Henry W. Savage, will show there during the coming season. Robert Mantell is booked for next week.

The lease of the Savoy is held by Comstock & Gest, and although a Shubert house, the lessor is S. F. Nixon. At the time the lease was given, it was said the conditions were that only one half of each year could be devoted to legitimate attractions, the other half to be devoted to vaudeville.

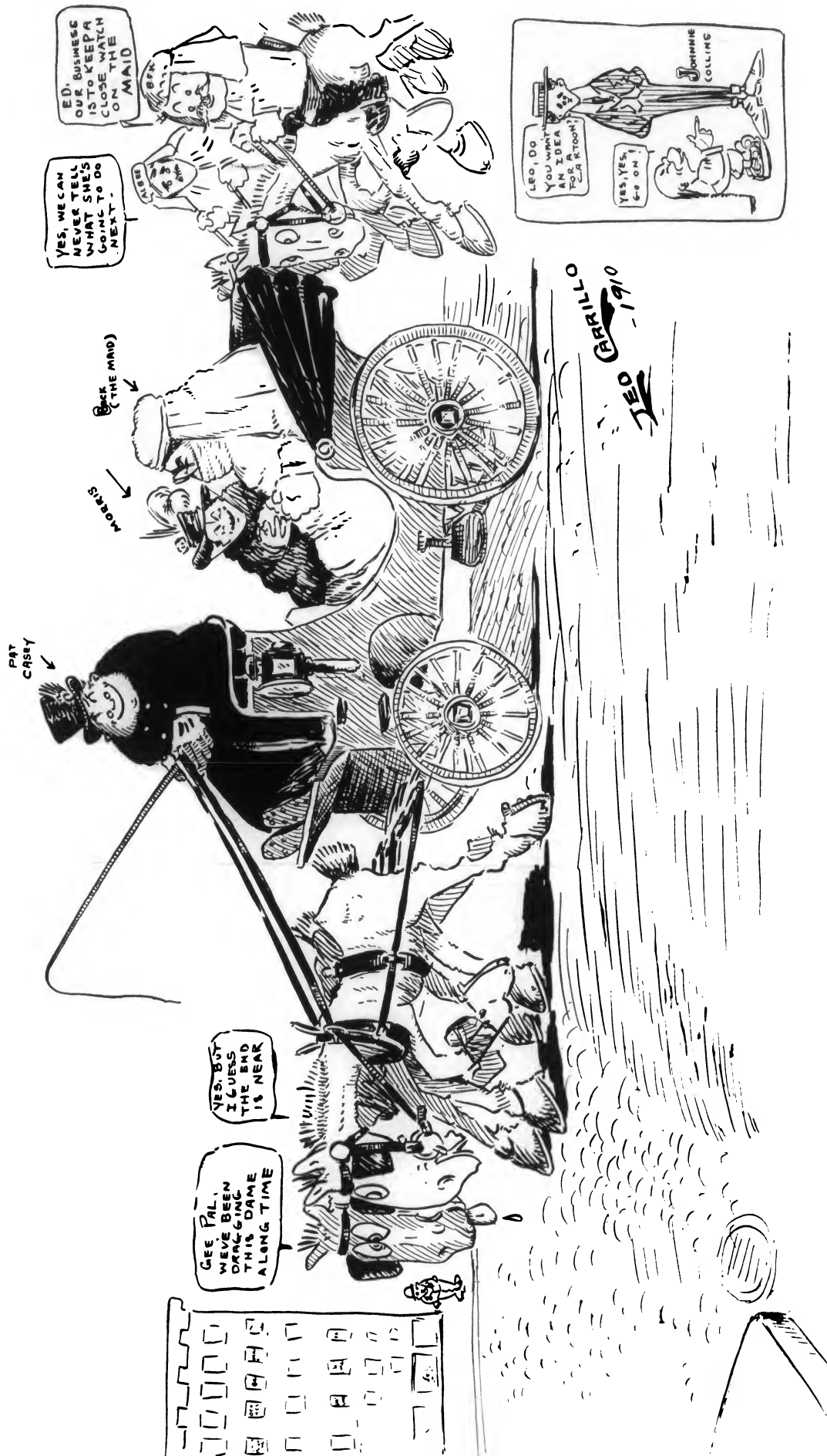
That program was adhered to for the past two years. The lease has five years to run. There seems to have been an agreement reached between Nixon and Comstock & Gest.

SEELEY NOT OUT.

Omaha, Sept. 1.

Walter Hoff Seeley, makes a positive denial of the story that he is no longer connected with William Morris, Western, Inc.

James Clancy has opened an agency in the Gayety Theatre Building.



VESTA VICTORIA HAS QUIT.

Milwaukee, Sept. 1.

Abandoning contracts for several more weeks in America, Vesta Victoria decided to end her present tour with last week's engagement at the Majestic and will sail for home as soon as she can perfect arrangements.

Miss Victoria is suffering from a general break-down which has not alone affected her voice but has undermined her nervous system. She was compelled to cancel her week at St. Louis before coming to Milwaukee and after her week here she decided, upon urgent counsel of her physician, to give up her stage duties until she shall be restored to health.

Miss Victoria arrived in New York, Wednesday, immediately calling on W. Morris and then proceeding to make a visit at the Orpheum Circuit office. The English singer said travelling over the desert stretches of the Far West in hot weather had proven too much for her, and that she would sail next Wednesday on the Lusitania. Miss Victoria looked very well, and did not show any ill results from her western trip.

Closing at Milwaukee last Saturday left three towns where she was expected unplayed by Victoria. They are Cincinnati, St. Louis and Indianapolis. She was again due in St. Louis this week.

"FOLLIES" LEAVING ROOF.

Tonight (Saturday) "The Follies of 1910" closes its summer season in New York and on the New York roof. Tomorrow the company takes train for Chicago, opening at the Colonial Monday.

With the exception of Arthur McWaters and Grace Tyson, the cast will remain about as it is at present constituted.

MISS SNOWDEN WILL OPEN.

Buffalo, Sept. 1.

Elphye Snowden and Earl Benham are billed to play here next week. They will duly open, according to M. Shea, manager of the big vaudeville house, where the couple are booked.

Some importance has been given this turn through a report that they were threatened with a restraining order against Miss Snowden under an alleged contract for her to appear in a legitimate production.

DRAMATIZING "MAWRICE."

The Potash & Perlmutter series of stories are to be dramatized by the author, Montague Glass. Mr. Glass is now preparing the stage version.

He has also agreed to produce a new monolog for Julian Rose.

A WEDDING ENGAGEMENT.

Bert Howard, who lately joined with John T. Ray in a new act entitled "The Ganzy Twins" is engaged to marry Effie Lawrence. Miss Lawrence played with Howard, as Howard and Lawrence in "The Dress Rehearsal" last season. The engaged couple intend to have the ceremony performed in Atlantic City during Christmas week.

"MAKING MYSTERY"

INTER STATE CHANGES LIKELY.

Chicago, Sept. 1.

The publication in *Variety* last week concerning the proposed shake-up in the Inter State Circuit was news even to the employees in the Chicago booking headquarters. While definite details of what transpired at the St. Louis meeting of the directors cannot be uncovered at this time, it is definitely known that on September 7, the meeting, postponed from last Thursday, will be convened either here or in St. Louis and at that time the Hobletzel faction will be deposed from the Inter State management.

Carl Hobletzel, when seen yesterday, declared that the old staff of officials had been elected at the St. Louis meeting, and added that if any changes which affected him should be made they would come from his own voluntary actions. Information to the contrary is at hand. Four members of the board have been in Chicago this week and it seems certain that the Hobletzel scalp will dangle at the belt of E. F. Carruthers, who instigated the movement against him unless Hobletzel shall be able to come through with cash to the extent of eighty per cent. of the majority stock, which has been cornered against him. His departure from active participation in Inter State management will date from next Thursday. With him will presumably go B. S. Muckenfuss, booking manager, and his daughter, Rosalie. It is but logical to presume that Carruthers will resume the position which he was compelled to vacate when the Hobletzel faction ousted him upon their advent to power.

The Muckenfusses individually command bookings, it is said, for fifteen weeks in the south, which they provide acts for, in conjunction with the Inter State Circuit proper. If they should leave their quarters in the Western Vaudeville Association under the new rule, they will undoubtedly immediately establish themselves with these theatres as a nucleus for their agency.

St. Louis, Sept. 1.

The expected shakeup at the annual meeting of the Inter State Circuit last week did not come off, according to a prominent stockholder.

Five directors were increased to seven admitting E. A. Bayrd and Geo. Claves to the board. They and E. H. Abadie, already a director, had been named trustees, June 2, by what was said to be a minority faction. The reorganization was the result of their activity in accumulating both common and preferred stock since their appointment.

Whether or not a Houston brewer buys up the stock at eighty cents on the dollar, this stock holder says there will be no change.

A LIVELY COMEDY.

Atlantic City, Sept. 1.

Cohan & Harris presented "The Aviator" Monday at the Apollo, Jas. Montgomery wrote the play in four acts. Edward Abeles is the star.

"The Aviator" is a lively comedy piece with plenty of comedy. A real airship (Bleriot monoplane) is seen upon the stage.

AGENCY LAW WORKING.

The new Agency Law seemed to have gotten in its stride this week. Licensed agents, especially in "small time" bookings, were observing it strictly, for the most part.

Contracts entered into are sent to the office of the Commissioner of Licenses daily. Upon presentation they are looked over, stamped with a number, and marked "Approved."

The agents claim this approval is formal, and that the law does not allow any judgment to be passed upon the contract itself, or the equitable-ness of it by any one other than a court of equity.

Up to the middle of the week the Family Department of the United Booking Office had had acts engaging through it to sign a "waiver," and did not send agreements so waived to the Commissioner's office. Upon receipt of new forms ordered, the contracts made were forwarded to the Commissioner for inspection.

In the Joe Wood office a young woman has been given the sole task of entering the names of applicants for engagements in a large book, with a record of the address, who last playing for, salary wanted, and amount of commission received (the last entered upon receipt.)

The Wood agency has another book for managers, with a space provided for references. Mr. Wood stated that each manager booking through him is required to deposit a surety company bond for at least the gross amount of a weekly programme ordered.

The present contract used by the Wood office is a brief one, and is printed below. Mr. Wood says he has ordered new agreements printed which will have a note reading "Extra shows on Holidays and Sundays if required." Up to now, that line has been inserted in the body of the contract, but the Commissioner decided against its use there.

One clause in the contract, and this is also contained in the new agreements issued by the Family Department of the United Booking Office, permits the manager or act to cancel after the first performance without cause, reason or liability, further than a pro rata payment for the one show by the manager to the act:

AGREEMENT made this day of 19 , between address and the Artist, address

The first named party engages the Artist and the latter agrees to present a specialty for commencing 19-- times daily, at such times and places as the manager shall designate in writing, in consideration of which the manager agrees to pay (\$) Dollars. Transportation to be paid by Artist, averaging by

Five per cent. of salary to be deducted and paid to New York Booking Office Agency.

The Artist agrees to attend rehearsals at 11 o'clock A. M., to furnish orchestration of music.

The necessary billing, property plots, press matter and PHOTOGRAPHS must be sent in advance otherwise contract will be canceled. Either party may cancel this agreement after the first performance without any liability whatsoever to the other except that if canceled by the Manager he agrees to pay pro rata for the performance rendered.

IN WITNESS WHEREOF the parties hereto have hereunto set their hands and seals the day and year first above written.

STILL CALLED PRINCESS.

St. Louis, Sept. 1.

The story that Dan Fishell's Princess will be renamed the American Music Hall is wrong. It remains the Princess, and will be so called after opening with vaudeville Sept. 12.

STOCK IN JERSEY ORPHEUM

The new Orpheum on Jersey City Heights will first house Edna May Spooner and a stock company, upon opening about Oct. 1. Charles E. Blaney has the theatre, originally planned for vaudeville. Before commencing the stock engagement Miss Spooner will play four weeks in the New York vaudeville houses.

Cecil Spooner, another of Mr. Blaney's attractions, opens at Syracuse Monday in a new play, "The Adventures of Polly."

For the first time in many years there will be no Blaney melodramas on the road this season. About all the melodramatic productions in sight are the ten companies organized by A. H. Woods.

One of the former Blaney stars, "Young Buffalo" sails for London today (Saturday) and will give his melo show in the English provinces, under the management of Geo. M. Ballinger, now over there. Mr. Ballinger was at one time general manager for Blaney. In the "Young Buffalo" show, called "The King of the Wild West," will be twelve Indians.

ONE POINT OF VIEW.

Tuesday three "old timers" were standing on Broadway. John Russell, Lew Hawkins and Julian Rose were the crowd.

Speaking of vaudeville, Mr. Russell said: "The managers are asking the old acts to give something new, while they are accepting the material discarded by old acts when it is offered them by new turns in the business."

James Russell, the other half of the Russell Brothers, has been obliged to cancel his engagement with Lew Fields, owing to an attack of nervous indigestion. The contract has been "held over" by the manager, and Mr. Russell informed to report when he is in health.

The Tiny Comedienne

AMY BUTLER.



Miss Butler and her Big Quartette are to be seen Keith's, Boston, week Sept. 5. Sole Direction PAT CASEY-WILLIAM L. LYKENS.

BRINGING GERMAN EAST

San Francisco, Sept. 1.

On his way eastward is reported Kolb, formerly of Kolb & Dill. It is rumored he has accepted an offer of \$500. weekly from Klaw & Erlanger, and will frame up as a partner to Max Rogers.

In addition to the weekly salary there is said to be a percentage agreement with the managers on any production put out with the couple as stars. Ben Harris is the reported fixer. There is a chance of a law suit with injunction being brought here which may interfere with the plan.

Dill is organizing a company to open at the Princess, Frisco, the latter part of the month.

A LAWYER GONE.

Chicago, Sept. 1.

Archie Guerin, a local attorney, will make a leap into vaudeville as an impersonator at the Majestic soon. Because of his social standing, Archie vaults the intermediary process of working his way up and secures immediate action on "big time."

NOT ENOUGH SHOWS.

Chicago, Sept. 1.

The Paducah (Ky.) theatre will experiment with bookings from the William Morris Chicago office to fill the time left open by K. & E. Bookings which average one show a week. Acts will be paid for a full week, laying off nights when a dramatic show appears.

M. J. Kearney, the manager, asserts this step is necessary as neither Klaw & Erlanger nor the Shuberts are able to supply him with enough attractions to keep his house running.

The same idea will be in operation at the Cairo (Ill.) theatre, managed by Harry Sommers, a K. & E. lieutenant.

THEATRE AT SHERIFF'S SALE.

Pittsburg, Sept. 1.

At sheriff's sale Sept. 5, the Empire will be sold to satisfy a mortgage for \$60,000. Suit was brought through the Duquesne National Bank.

The Empire is on Collins avenue. Charles E. Blaney is the present owner of the property, valued at \$130,000. The house was built in 1892. Blaney bought it from the McTighe estate, which holds the first mortgage, just foreclosed. Blaney is said to have paid but little cash at the time, Stair & Havlin taking a second lien on the property.

But two bidders are in sight. John Kenyon of this city is reported as one. The other is unknown, but said to be a man from out of town. A representative of Mr. Blaney's has stated that his principal will not place a bid.

Mr. Kenyon has a vaudeville house on the North Side and considerable experience with vaudeville, also, according to report, a deeply set hatred against Mr. Davis, who owns the big vaudeville theatre in this city, Grand Opera House. The rumor is that if Kenyon bids the Empire in, he will renovate it, and immediately install a high grade vaudeville program weekly.

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BERLIN,

ADVERTISEMENTS.

Rate card may be found in advertising section of this issue.

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SUBSCRIPTION RATES.

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Attendance in the vaudeville houses did not hold up well this week. The many legitimate openings were cited as the usual cause at this season.

Adelaide Cumming has started for a tour of thirty weeks over the Orpheum Circuit in the Actor's Fund Fair Prize playlet "The Old Flute Player."

The Constantine Sisters did not relish the billing given them for this week at the American, New York, and withdrew upon short notice from the bill.

Donald Bowles, general stage director for the Baker Stock Company at Portland, Ore., is in New York signing artists to complete the organization.

Margaret Mayo, author of the early season's hit, "Baby Mine," has signed to deliver to the Author's Producing Company a new piece to be produced this season.

Fred McClelland, manager of "Luna" Park, Coney Island, sails for Europe Sept. 15. He is interested in several foreign ventures of the same sort abroad.

"Kitty Gordon in 'Alma, Where Do You Live' with Charles Bigelow," is the wording of the electric sign over Weber's on Broadway, where the show is to appear.

Helen Royton, formerly prima donna of a number of Broadway musical comedies, is to try vaudeville for a while in a comedy sketch entitled "Alias Irish Tessie."

D. S. Cohen, property man with the Edward Armstrong Co., and Ruth Albrecht, a chorus girl with the same company, were married on the stage of the Lyric, Portland, Ore., last week.

Frank Morello was programmed as a tenor in the cast for the Clara Cook Sonora act at Henderson's last week. Frank Morrell, the well-known tenor, is at present on the Orpheum Circuit.

Charles A. Murray, formerly of Murray and Mack, and Bae Hamilton, are appearing in a comedy sketch, "Jerry, the Janitor," playing United houses, booked by Albee, Weber & Evans.

Orpheum, Dover, N. H., Mystic, Mystic, Conn., Scenic Temple, East Boston, and Scenic Temple, Chelsea, Mass., open the season Sept. 5. The houses will receive acts from the Morris Boston Office.

Grover and Richards have been booked for twenty-six weeks on the Orpheum Circuit, opening at the Columbia, Cincinnati, Sept. 4. They will appear on the eastern time, after the coast trip.

Mildred Gilbert, a sixteen-year-old girl, has been brought over from England to join Harry Fisher's new cycling act. Mildred is tooted in the wonder class as a single performer on the bike.

Anthony Rayno and Co. will "try out" at Proctor's, Perth Amboy, the latter end of next week in a new sketch

NOTICE

VARIETY will hereafter be circulated in Greater New York and to subscribers on Saturday, as formerly.

VARIETY'S circulation day outside New York remains unchanged.

called "Jimmy's Dream Lasy." The act is under the management of the Dan Casey Co.

Leo Carrillo made a world's record swim last week, making four and a half miles in 1:2:29. This is the record for the distance, but as there were no official timers, the record will not be allowed.

James B. Gentry has been placed in a Long Island sanitarium for his health. George M. Cohan, who has interested himself in Mr. Gentry for a number of years, arranged for his rest in the sanitarium.

The New Orpheum at Los Angeles is expected to be completed by Jan. 1. Clarence Drown, present manager of the Orpheum in that city, will open the new house. It will have a capacity of about 2,500.

Harry Braham, the actor-vocallist, has returned to New York after an absence of six years, during which he toured the world. Mr. Braham will shortly appear in the Metropolis, in a new act devised by him.

Charles Nevin and Ada Gordon have been placed for six weeks in the west over the Morris Circuit. Genaro and Bailey have received contracts also for six weeks from the Morris office to start Sept. 12, at Winnipex.

Ed. Blondell at the American this week, appearing in "The Lost Boy," just before Julian Rose, on the program, consented to waive his "wedding talk" in favor of Mr. Rose's "Levinisky at the Wedding."

Elizabeth Murray, who was obliged to leave the stage owing to an accident, in which she broke her kneecap, recovered in time to reappear in "Madame Sherry," when it opened at the Amsterdam Tuesday night.

Homer B. Mason and Marguerite Keeler will try out a new sketch at the Brighton theatre next week. There are six people in the cast besides the principals. The piece, called "In and Out," is by Porter Emerson Browne.

Williams and Walker's Chocolate Drops, this week on the first bill of the Orpheum, Boston, booked by the Loew Agency, will be an extra feature with "Sam T. Jack's Show" at the Bronx burlesque theatre next week.

Billy Gould and Valeska Suratt have been placed by Jack Levy for three weeks in the Williams houses. The act opens at the Alhambra, Sept. 5, playing the two following weeks at the Colonial and Orpheum respectively.

Jack Levy gave a beggar three pennies in front of Hammerstein's Tuesday night. The mendicant walked on a few feet, took a side glance at the coins in his hand, and walking back to where Mr. Levy stood, returned them.

Jennie Wagner has placed Lotta Gladstone for the leading comedy role of "The Man From Coney Island," in which Victor Moore is to star under the direction of George Lederer, after his present vaudeville tour is ended.

J. Francis Dooley and Corinne Sales have been engaged for the new Marie Cahill production, not yet named. Mr. Dooley will be principal comedian, according to announcement made by Daniel V. Arthur, manager of the show.

John McClosky, known to vaudeville as a tenor, has been engaged for the Joe Weber coming production of "Alma, Where Do You Live?" in which Kitty Gordon will star and Charles Bigelow will be the leading comedian.

Alburtus and Millar, who reached San Francisco from Australia July 27, to open an Orpheum Circuit engagement, Aug. 14, at Spokane, were obliged to cancel the time, owing to illness. They are at home in Monrovia, Cal.

Harry Lambert, manager of "Seven Days," was married Aug. 1, at New London, Conn., to Eda Bothner. Mrs. Lambert is a daughter of Gus Bothner, booking manager for Charles Frohman. Miss Bothner will remain on the stage.

Rock and Fulton open on the Orpheum Circuit, Sept. 11, at Spokane. George Beban in his sketch starts the circuit Sept. 5, at Des Moines. William Farnum opens Sept. 12 at Cincinnati, and Tortajada takes up the tour Sept. 11 at the Orpheum, Omaha.

John B. Hymer opens in his new act, "Tom Walker on Mars," September 19, and will play three or four weeks in New England. Mr. Hymer will return to "The Devil and Tom Walker" in February to fulfill contracts already made for twenty weeks in the east.

The Charles Ahearn Co. are not on the bill at Keith's Philadelphia, this week, owing to the illness of Mr. Ahearn. The comedy cyclist was stricken with appendicitis last Thursday, and an operation was necessary. Mr. Ahearn will be able to again play in a few weeks' time.

George Fuller Golden is at his home, 2006 So. Grant avenue, Los Angeles, in much better health than for some time past, said his brother, Mart Fuller this week. Mr. Golden lately returned to Los Angeles from the mountains, nearby. A benefit by his friends is being arranged for in New York for the founder of the White Rats.

Dave Genaro grew disgusted with vaudeville the other day. Awaiting his turn in a barber shop, Mr. Genaro saw Joe Welch stride in. Removing his coat, and donning an apron, Dave remarked "I might just as well get back on my old job" and shaved Mr. Welch, who tipped him a nickel, but would not accept a regular payment check for the clean up.

Aaron Kessler, Mabel Carew, Oscar P. Rhodes and Sadie Weston had what might have been a serious accident when returning from Red Bank, whither the party had gone to see the opening of "The Newlyweds." A couple of miles out of Red Bank the machine for no reason at all turned turtle and the occupants were thrown into the road. Mr. Rhodes was the only member to suffer a real injury, two ribs and an arm being broken.

"The Open Door" announced this week that Jake Wells had been dropped from the list of the National Theatre Owners' Association. The press notice said that Mr. Wells, instead of booking with the "Owners" direct, had elected to engage shows through an agency not in accordance with the ideas of the Association. So officially therefore it may be concluded that the "Open Door" isn't any wider than the usual one. Sometime ago Mr. Wells jumped from one side to the other, and then back again. He is now with Klaw & Erlanger.

W. V. M. A. SIGNS ACTOR'S UNION AGREEMENT.

Chicago, Sept. 1.

Tuesday afternoon Chas. E. Bray, manager of the W. V. M. A., signed an agreement with John Nemo, president of the Actors' Union, and other representatives of organized labor relative to booking acts through the "Association," as applied to theatres in Chicago, on the "permit" basis which has been a subject of much discussion all summer. In reaching an agreement with the organized labor delegates, Mr. Bray maintained a contention that he could not, on behalf of the "Association," guarantee to book exclusively acts which have membership in the Actors' Union or which hold permits to work in Windytown. The agreement which now is in effect between the "association" and the union embraces all the points which have been acceded to by Frank Doyle, Earl J. Cox and a third, and smaller agency; but in the matter of "permits" the Bray document differs from the others.

On this point the "Association" is pledged to have its booking representatives or office men ask an act if it is in possession of a permit in every case where application is made for Chicago time. If the act does not hold such a permit it is mutually agreed that the fact shall have no bearing upon whether or not the "Association" shall issue contracts. In other words Mr. Bray pledges the "moral support" of the "Association" insofar as it shall deal with actors; further than that the union must go direct to the individual managers and seek their co-operation with a view to "closed shop."

It is understood that James C. Matthews, local booking representative for William Morris, Inc., was approached the same afternoon and was on his own part willing to sign up along the same lines; but he officially "passed the buck" to the New York headquarters.

Just why any agent, under the circumstances, could not sign the same agreement, if the union would let him, cannot, off hand, be understood; for the agents act only on behalf of their managers and in any event the lease owner would seem to be the one to finally decide the question.

The Bray agreement is in the form of a letter from him to John Nemo. The paragraphs referring to permits reads as follows: "I agree for the Association that its employees shall ask every act that we may book (in Chicago) whether they have a permit from Local No. 4, Actor's Union, stating to them plainly that the Union will not refuse them a permit if they make request. This inquiry will further be made by mail whenever acts are booked by that method, and I further agree for the Association to offer its services in securing this permit."

"It must be understood however, that there is nothing in this agreement which prohibits this Association from booking any act, providing such act refuses to apply for or accept a permit from Local No. 4, Actor's Union." There is a thirty days annulment clause in the compact, applying to either party.

SHEDDY BY PROXY.

Arthur Blondell and Carl Anderson, who have been associated with James E. Plunkett in the Putnam Building, leave his employ to-day. The former will become a member of the staff of the United's Family Dept., on Monday. The latter it is believed will take charge of the M. R. Sheedy office in the Knickerbocker Theatre Building and will book acts for the Sheedy houses under his name. This will cover the license trouble for Sheedy.

MOZART RUNNING A COUPLE.

Elmira, N. Y., Sept. 1.

The Mozart Circuit is now operating two vaudeville houses, one here, and the Family at Hagerstown, Md. Joe Wood of New York, is booking for both. Mozart is receiving five acts weekly from Wood for this city; three for Hagerstown.

There is another Mozart theatre at Lancaster, Pa., but no decision seems to have been reached as to what shall be the policy over the winter.

SMALL TIME MANAGERS MEETING.

Utica, N. Y., Sept. 1.

The Empire State Vaudeville Managers' Association, embracing fifty-one managers of "small time" houses in New York State, will meet here Sunday. It is the Association's first regular meeting of the year.

The gathering is for the purpose of laying out plans for the season. Joe Wood, the official booker in New York for the members, is expected to attend.

SUN BOOKINGS.

Springfield, Sept. 1.

Some of the acts routed for the season over the Gus Sun time are: Rolfe's "Ten Dark Knights," "A Night With the Poets," "The Aviator Girls," "The Postmistress of Pebble Creek," Gillet's Dogs and Monkeys," "Peter the Great," La Duke's Studies in Artistic Creations, Arthur Huston and Zinka Panka. "Happy Days in Georgia," Bristol's Ponies.

The new Priscilla will play vaudeville booked by Gus Sun.

TEMPORARY "WOOD."

Youngstown, O., Sept. 1.

Samuel F. Nixon, prominent in the company which controls the Park theatre, Youngstown's leading combination house, announces that vaudeville will be played in the theatre beginning Labor Day, Sept. 5.

The action is taken pending the adjustment of certain unsettled conditions relative to the regular policy.

MEETING TO REORGANIZE.

Cincinnati, Sept. 1.

A meeting has been called to take place today for B. F. Keith, E. F. Albee, Joseph Rhinock, George B. Cox, and associates when the Anderson-Ziegler Co. will be reorganized and directors and officers chosen.

The announcement was made that Charles G. Stevens of New York had been selected as manager of the Grand Opera House, Indianapolis, succeeding Shafer Ziegler.

Floyd Mack is deputizing for Laddie Cliff at the Fifth Ave. this week.

"FAMILY DEPT." INCREASES.

The list of "small time" houses in the Family Department of the United Booking Offices has been increased rapidly of late. It was reported Tuesday that the Family Department had taken in fifty new theatres within the past week. Investigation disproved this, although it was learned that since August 1, twenty-nine houses have been added to the books. An official of the Department said that since that date, over sixty applications by managers for bookings had been declined.

Among the theatres recently taken in for booking purposes are the six Klauss houses in Pennsylvania.

Three men are travelling in the interests of the Family end of the United, seeking business all over the East and as far West as Pittsburgh.

FILLING BILLS LATE.

Although the regular theatrical season opens Sept. 5, many of the vaudeville managers in the United Booking offices, had not completed their first program up to Wednesday of this week.

Nearly all were lamenting over the dearth of feature acts, and emitting moans at the prices of those available. Several mentioned the Orpheum Circuit as serene in its possession of topline, and for a full route. There have been few contracts issued in the United offices beyond ten weeks for the present season.

THE ACADEMY SWITCHES AGENTS.

The Academy of Music is no longer receiving its Sunday vaudeville shows from the United Booking Offices. When that agency "pulled out" last Sunday's program (through Percy G. Williams), the Academy had for most of the show, "Morris acts."

The coming Sunday William Josh Daly will make up the bill. It is reported that the Morris office still takes the stand that it will not agree that its acts shall appear at the Academy unless William Fox, manager, places the bookings for all his houses with Morris. This was the position first taken by Morris on the matter.

The Fox reign of stock commenced in the big house Monday. Corse Payton left the Saturday before, after having netted something like \$20,000 on his summer season there.

2D "CORNER" PICTURE PLACE.

The second picture place near "The Corner" opened Wednesday. It is a one-story building on the north side of Forty-second street, near Broadway. The Eckert Amusement Company opened the house. The company has another on Eighth avenue.

An electric sign says "Pictures and Vaudeville." No arrangement had been made at the opening for acts, and only moving pictures were shown.

The other "Broadway and 42d" picture house is still doing business, near Forty-first street. Neither of the places has a capacity of any moment.

"Alfred the First," the "monk," has been booked solid on the smaller time until next April. Barney Myers is managing the act.

LOEW-ISMAN DEAL.

The passing of the Orpheum, Boston, by Felix Isman to the Loew Circuit late last week, was immediately followed by the Isman office handing over the remainder of the "pop" theatres, formerly booked by it to the Loew Agency.

With the exception of the Circle, New York, which it is stated, will be taken over by the Shuberts Sept. 15 for their legitimate productions, the former Isman houses, booked by William J. Gane, are now on the Loew Circuit books. The latter agency commenced placing the bills for these houses from last Monday. Mr. Gane has taken a desk in the Loew suite. George S. O'Brien, who lately left the Morris office for the Isman circuit's agency, has also gone over to the Loew office.

It is said that excepting the Orpheum, Boston, the Loew Circuit acts as the booking agency only for the Isman theatres. The Orpheum has been taken outright by Marcus Loew.

No statement can be secured as to what is hidden by the deal. It is suspected by the vaudeville people that Mr. Isman does not care to further carry vaudeville ventures, owing to the recent suit brought against him by the United Booking Offices for \$250,000 damages. The suit is based upon an alleged violation of the agreement signed by Isman when Klaw & Erlanger settled their "Advanced Vaudeville" proposition.

"The Passing of the Third Floor Back," with Forbes Robertson, will be the opening Shubert attraction at the Circle, according to report. Hollis E. Cooley, Isman's general manager, will take the post of manager of the house, and look after the Isman interests there.

Boston, Sept. 1.

The Moving Picture Company of Massachusetts has been organized with William J. Gane as president. Mr. Gane is in the city looking after the Orpheum, taken over from William Morris by Felix Isman, who in turn placed the house with the Loew Circuit office in New York to be booked, according to the understanding here. It is reported that Marcus Loew holds a twenty-five per cent. share in the house. Morris is said to have retained an equal percentage, while Isman holds forty-five per cent., with the other five in the name of a "dummy."

Mr. Gane will go to New York once or twice a week, making his headquarters when in that city in the Loew office.

The Orpheum started off very big Monday with James J. Morton headlining. Prices are 10-15-25. Six shows daily, with a shift of the ten-act program. Each turn does three shows.

MACK FOR FOUR WEEKS.

Chicago, Sept. 1.

Andrew Mack as a "single," with a pianist, will be the feature at the Majestic some week this month. He has been booked in vaudeville for four weeks only, by Jack Levy, of New York.

VAUDEVILLE CONSOLIDATION.

(Continued from Page 3.)

With "Big Tim" Sullivan as a part owner of the Morris Circuit, and also half owner of the Sullivan-Considine Circuit, S-C are expected to be drawn into a general amalgamation. From the Felix Isman side, the Loew Circuit is looked for, and with the United "in" (exclusive of the Western Vaudeville Association houses in the middle west) other "small time" of any importance will be with the crowd.

Alexander Pantages is said to be now on his way to New York to prevent himself and his circuit from being overlooked.

Amalgamation depends upon the acquisition of the Morris Circuit as an ally. It is calculated by the managers that whatever that may cost will be returned within a comparatively short time through a severe but judicious "cut" in salaries of actors.

It will also mean the abolishment of the "blacklist," the elimination of "opposition" and is eagerly looked forward to by managers as a great money making move.

For Beck it will mean position, for Albee, peace. Morris will continue as he is, the manager of his own houses in the east, which may be satisfactory to him (if Chicago remains).

Though a combination is effected, it is doubtful if it will be officially announced, though means will probably be taken to disseminate it as "authentic news."

TORONTO EXPOSITION OPEN.

Toronto, Sept. 1.

The Great Canadian National Exhibition was opened Aug. 30. A big crowd was present. There are acres of fine exhibits from all parts of the world. Vaudeville is given from stages.

ZENA KEIFE.

Zena Keife whose picture appears on this week's front page opens her season Monday next, at the Auditorium, Lynn, Mass. Little Zena has been playing the Western Vaudeville time for the past two seasons and received favorable press notices from each city.

Miss Keife is now over the Gerry Society age limit and will be seen in the eastern theatres this season, including the New York houses. Little Miss Keife will be remembered as the original "Cheyenne Girl." M. S. Bentham is representing the act.

TWO COUPLES JOINED.

Chicago, Sept. 1.

Two theatrical marriages were made known in Chicago last week. Dave Lerner and Lauretta Coons, both members of the "Americans," were married by Judge Stacey in City Hall, Thursday evening.

Marie Jordan, a member of "The Wife Tamer's" Co., was married to Dwight Peeble, business manager of "My Wife's Family," a road combination, in Indianapolis the previous Saturday.

ASKING LONDON GUARANTEE.

"Burlesque in London" is a possibility, if an English manager may be found who is willing to furnish a guarantee covering the expenses of the exportation of an American delegation to furnish the entertainment abroad.

Harvey Winsor, acting for Ed. F. Rush, the Eastern Wheel manager, has been negotiating with the English managers through a couple of London agencies. Will Collins, a well known London agent, has been approached upon the subject. In a letter received by Mr. Rush, Mr. Winsor said Mr. Collins thought the venture had a fair chance in the English provinces.

The only entertainment in England near to the American burlesque idea is the pantomimes around Christmas time. With the present favor accorded Hebrew comedians abroad, Mr. Rush says he would have no difficulty in providing an all around burlesque company that would meet the British requirements for fun and girls. Most of the latter, especially the principals, would be taken from this side, with nearly all the men. A few "ponies" might be engaged on the other side.

Now that the burlesque season has started on this side, and Mr. Rush's shows are under way, he is anxious to make the experiment, provided the guarantee is forthcoming.

INDIANAPOLIS OPENS WELL.

Indianapolis, Sept. 1.

Two of the Gordon & North Shows played here last week, splitting the six days at the Western Burlesque Wheel house. The shows were "The Merry Whirl" (which opened the theatre) and "The World of Pleasure," one of the firm's new productions for the western circuit.

Here as elsewhere a natural curiosity was evidenced in the companies of the seceders from the Eastern Wheel. Much favorable comment followed each performance of the two organizations.

When the report came out that the shows did a joint business on the week of \$3,400, much surprise was expressed at the bigness of the amount. Indianapolis has never been considered a good town for burlesque.

GERARD GOES HOME.

St. Louis, Sept. 1.

Barney Gerard, manager of "The Follies of the Day" at the Standard last week and who was taken to the Jewish Hospital suffering from a general breakdown, was placed on a train and is now at his home in New York.

MASON INCORPORATES.

The Mason Theatrical Co. is an incorporation. Jack Mason is the principal share holder. Associated with him is Charles M. Pope.

The Company is operating the "Rentz-Santley" show on the Eastern Burlesque Wheel.

MAY RETURN TO BIJOU.

Philadelphia, Sept. 1.

Representatives of the Empire Circuit were reported to be busily engaged in seeking another theatre in this city to operate with the Trocadero. Several houses were mentioned as secured.

Is. Kaufman of the Miller & Kaufman firm denied the report that either the Girard or Forepaugh's would be turned over to the burlesque people. The Park was also mentioned, but there was nothing in that report.

The most likely rumor is that the Bijou will again be used for burlesque. The house has been much improved at an expense of about \$20,000 and opened with pictures Monday, with a Keith representative in charge. If the venture does not prove successful perhaps the offer of the Empire Circuit will be accepted.

MUSEUM TAKES ON BURLESQUE.

Philadelphia, Sept. 1.

Stock burlesque and vaudeville will be given at the Ninth and Arch Streets Museum again this season under the direction of Norman Jeffries. The latter offered \$10 reward for the best title for the company. One of the answers was "Perfect Ladies Burlesquers." Jeff is still trying to decide.

Fred Vice, Joe Wilton, Morris Abrams, Irene McCord and Emily Viola will be the principals and there will be a chorus of ten. Jeffries was rehearsing the company on Monday when one of the girls sang "Oh You Kid." It sounded so good to the manager that he did a Rice and Prevost over the footlights. He is going to be there on the opening show.

BIG LAND SHOW.

Pittsburg, Sept. 1.

Sydney Wire is on the ground as director of publicity for the Land Show to be held here Oct. 17-20, under the auspices of the Gazette Times. It promises to be the biggest thing of its kind ever held in this section.

Wire is going after the publicity end with a knowledge of what is needed. He has engaged Isaac Helsner as foreman of the billers and the country around is being plastered with more paper than two circuses could put up.

The Land Show is practically assured of success at present from the industrious work spread by Mr. Wire, who was called here from Columbus, O., to take charge of the press and billing department.

"HOLD OUT" DIDN'T WORK.

Barney Myers has two "Balloon Girls" on the European continent at present. One is at Hamburg, the other at Vienna. Sept. 12 another opens in London.

The Russian opening of the same act is being held up through Barney not having received the balance of the money for the rights. The apparatus was shipped, and when the Russian people thought they had every thing, they wanted to renege. The American Consul in Russia has the machinery tied up.

STANDARD MAKES FOURTH.

The fate of the Standard theatre, South street, for the coming season has been settled. Arrangements were made this week to lease the house to F. G. Nixon-Nirdlinger of this city, who will offer vaudeville and pictures, three shows daily.

This will give Mr. Nixon-Nirdlinger four houses in this city this season, the new Nixon, West Philadelphia (ready about November) Park and People's, now running.

Josephine Davis (Levy) and her husband, Dr. I. H. Levy, are suing for divorce.

BILLS NEXT WEEK.

NEW YORK.

FIFTH AVENUE.
"Little Stranger"
Musical Cutties
Bedini and Arthur
Gene Green
Mungian Troupe
Chassino
ORPHEUM.
Rose Coghlan and Co
Bernard and Harrison
James and Sadie
Leonard
Stuart Barnes
Frey Twins
Fiddler and Shelton
York's Dogs
BRIGHTON THEATRE.
Frank Fogarty
Mason, Keeler and Co.
Kappeler and Maple
Kauffman Bros.
Camille Trio
Ruby Raymond and Co.
(One to fill)
GREENPOINT
"Photo Shop"
Jane Courthope and Co.
Charles and Fanny
Van
Ward, Klare and Ward
Bell and Caron
Farrell-Taylor Trio
Irene Dillon
Andy Rice
COLONIAL.
Carrie De Mar
Mile. La Gal and Co.
Elton Polo Troupe
Harry B. Lester
Herbert's Dogs
Avery and Hart
(Others to fill)

BRONX
Billy B. Van and Beaumont Sisters
Macart and Bradford
Jack Wilson Trio
Porter J. White and Co.
Maggie Cline
Cunningham and Marion
Christy and Willis
Konerz Bros.
Arthur Whitelaw
ALHAMBRA
Gould and Suratt
Charles Leonard
Fletcher
Chadwick Trio
Dan Burke and Girls
Ed. Morton
Bobby Pandur and Bro.
(Others to fill)
AMERICAN
"Russian Dancers"
Julian Rose
Byron and Langdon
"The Unknown"
"Balloon Girl"
Buckner's Sensation
Volinsky
The Stagpooles
Sisters De Faye
(Two to fill)
HAMMERSTEIN'S
Dr. Perin
Bonita
Frank Tinney
Avon Comedy Four
Three Keatons
Dooley and Sales
DeRenzo and LaDue
Carberry Brothers
Harry Hirsch

CHICAGO.

AMERICAN
Amelia Bingham
Cliff Gordon
Bedini's Horses
Reros
Walter Percival and Co.
Burt Earl
Morris and Kramer
Henderson and Thomas
(Two to fill)

MAJESTIC.
Edwin Arden and Co.
Griffith
Lilly Lena
Jewell's Manikins
Zartha's Dogs
Ernest Scharff
Ward, Klare and Co.
Warren and Blanchard
Archie Guerin

ORISKA WORDEN

With her
"GIRLS AND BOYS"



Doing "a hide-away" this week, whipping her new act in shape. Big production, 10 people. Sole Direction PAT CASEY-WM. L. LYKENS.

CAESAR RIVOLI

QUICK-CHANGE ARTIST.

(Absolutely no speed limit)

There is a report about that secret negotiations are on between Oswald Stoll and the United Booking Offices of America. It is possible that B. F. Keith and Mr. Stoll are trying to reach an agreement. There is a Keith representative on this side who has been in close conference with Mr. Stoll. The representative has not been seen in London, and has kept shy of the big city. It may be (and this is the most likely theory) that whoever the mysterious one is, he is over here in regard to the Princesses theatre, the house which B. F. Keith has had here for years and which has never been opened under his management. Stoll it is almost certain has taken over the house and will run variety in it in the near future. This is probably what the representative is here looking after. As has been often said before an alliance between an English and American concern is of no use to either one, and any rumor that they are tying up is not to be treated seriously.

Fred Karno's Company consisting of fifteen people have been booked to sail for America, Sept. 15. The Karno acts will play for the United Booking Offices this season. Last year they played the William Morris houses.

Fred Terry and Julia Neilson and Co., have taken passage for New York. The company will consist of forty people. The entire outfit will sail Oct. 8. Neilson and Terry will take over two plays. "Henry of Navarre" and "The Scarlet Pimpernel."

The gallery of the South London will be closed from Aug. 22 until further notice. The entire upper portion of the house will be renovated and enlarged.

Paul Murray is one enterprising little fellow. One day last week Paul saw a notice in one of the dailies that Will Crooks, former member of Parliament for the Labor Party, was complaining he was not earning enough to keep things going, and intended going on a lecture tour under his own auspices. Crooks was very popular while in Parliament. Murray figured he would be a drawing card and so he has made the former M. P. an offer for the halls, to do a fifteen minute monolog along humorous lines but still giving him a chance to expound his views on topics of the day.

Callahan and St. George have been booked by Pat Casey over the Orpheum Circuit, opening at Memphis, Sept. 5. The couple sailed from England August 23.

"Kinemacolor," the naturally colored pictures which have been shown at the Palace for the past season and a strong card to keep the audience seated to the end of the show, have been withdrawn but only temporarily. The Urban-Smith people are experimenting with an improvement on the old pictures. The idea will be shown at the same house shortly.

The Two Bobs played the Canterbury last week with the Tivoli. The

LONDON NOTES

VARIETY'S LONDON OFFICE

415 STRAND, W. C.

(Mail for Americans and Europeans in Europe, if addressed care VARIETY as above will be promptly forwarded.)

boys are even doing better at the outside hall, than they did at the Tivoli, which is saying something.

Charles Urban, of the Urban-Smith Co., sails for America Aug. 28.

Graham White, the English aviator, has been booked to appear in America. Just where is not known, but this was the big thing that everyone heard so much about last week, when it was reported that something very big had been put over for the halls. The aviator sailed Tuesday. He will do no music hall work.

W. C. Fields has been breaking a few records in the Provinces. "Whitey" has not been in London on his present trip over, but the Broadway people have stated that he is the best attraction they have had for some time.

Tambo and Tambo have returned from America and last week played at the Empire, Holburn. The Tambos are booked for a year on this side without a break.

The latest "act" was put on by Cissie Lawson at the Empire Camberwell. Last week "No. 8" on the program was "Iron Curtain." This may not be funny to Americans until they know that once during every performance on this side the fire proof curtain has to be lowered.

William Scott Adacker, representing the Ashton Royal Agency, will sail for America on the Mauretania, Sept. 10. "Bill" will remain in the States some eight or ten weeks, digging up material for this side. He will make his headquarters with Harry N. Feiber (Feiber & Shea) in New York.

W. Buchanan Taylor has been in London for the past fortnight, seeing some regular shows. "Bucky" is "Bayard" of the Sunday Chronicle, and some critic. There is no one here who can commence to touch Mr. Taylor in the dissection of stage subject matter. He also knows what's what in the news line of the music halls, among the other theatricals. Although published in Manchester, the Sunday Chronicle is known as a London paper, and is about the most widely read of any in Great Britain. It is a big power, and Buck is a big man on it, also personally. "Bayard's" department makes the English theatrical trade papers look foolish every week.

Harry Richard cannot be blamed if he doesn't give his patrons good shows for the next two or three seasons to come, for the Australian magnate has made offers to almost every act of any account that has shown in London for the past two months. The offers are

not to be smiled at either, for Mr. Rickard has a good idea of an act's worth and the bids made have been uniformly fair. The long water trip and the fact that so many English acts are booked far ahead stands in the way of many contracts. There are a number of American acts that will visit Australia through having been seen here by Mr. Rickard.

Speculation as to how Sarah Bernhardt will do at the Coliseum when she opens there Sept. 17, is rife. When the great French actress was first booked, there seemed to be no doubt but that she would do terrific business for the house, regardless of what her specialty might consist of. Now, however, there are some who do not think that Bernhardt will do the business that her name at first seemed to assure. This is speculation, though. There is little doubt that Bernhardt will do capacity business for the Coliseum, not a new thing for that house. There have been many straight vaudeville acts that have done it, which rather strengthens the argument that is was an unwise move to book Bernhardt at the Coliseum, a house not requiring a freak draw. It has also been said she should have been placed at the Hippodrome, sadly in need of an attraction. The first proposition made to Bernhardt was for the Hippodrome, but she refused to consider it. The advance sale at the Coliseum is said to be large.

Oswald Stoll and Walter Gibbons will evidently be at it hammer and tongs by the first of the year. From a report said to have emanated directly from Gibbons it is assured he is not going to sit by and watch Mr. Stoll poach upon his preserves, without a come-back. If rumor speaks truly Gibbons has secured a site in Shepperds Bush, and will erect a house in direct opposition to the Stoll house, Empire, there. The Empire is controlled by a separate company and is in no way connected with the Moss Empires. It is one of the halls Mr. Stoll will take with him if the threatened split takes place in the Moss-Stoll office, slated for the first of the year. The report that Stoll is to leave Cranbourne Mansions Jan. 1, is made stronger through his evident desire to place himself in an independent position before that time. The last house Mr. Stoll had his eye on was said to be the Pavilion. The house can be had, although the figure asked seems exorbitant. The directors are not satisfied and they will listen to reason. If Mr. Stoll succeeds, he will be strongly intrenched in the West End. The Coliseum is established and is one of the best paying properties in London. With Stoll at the head, it is very likely that the Pavilion will be placed on a satisfactory basis in very short time.

A SELF-MADE MANAGER TO HIS BOOKING AGENT

By J. A. MURPHY.
(Murphy and Willard.)

East Cranberry, O., Aug. 30.

Dear Mike:

My movable picture machinist had the hiccups so bad yesterday he had to lay off. He started in the mornin and couldn't stop, he shook the machine so bad I was afraid he would break it so I told him to get a nickels worth of hiccup medicine at the drug store. I tried to run the picture machine myself last night but made a kind of a botch of it. I turned the handle all right, but the pictures bobbed around most everywhere except on the picture sheet curtain.

I had trouble with the spot light too. While Claire Maynard was singing that Torrydoor song I couldn't light her up at all and she run around the stage so much tryin to keep up with the light that she got out of breath and couldn't sing. That Maynard gal told me I was a dubb and gave me a whole lot more sassy conversation.

I upset Staleys transformation some by puttin the lights out in the wrong place, I shut off all the lights and the fiddlers couldn't see their note music, also I couldn't read the directions when to put them on again so I turned them on so I could read what to do next but it was too soon and the audience caught them doin their transformation tricks. The picture machinist is hickcuping yet and cant stop. Some one said a sudden surprise would stop him and my curtain puller said if I told him I had raised his wages it might cure him. I didn't like to risk it so I told him right sudden he was discharged but he got to laughin along with the hiccups and couldn't stop that neither.

I dont know why actors send in pictures of things they dont do, now Phil and Nettie Peters sent in a picture which showed the man playin a Horn which he cant do at all, he just blatts around and makes a noise with it and makes a durned fool of himself, I have to pay him more for not playin it than some people get that can. That is one of the worst things about this theatre business, there aint no regulation to it. When I was in the hay and feed business I knowed just what grain was worth and my customers knowed what they was gettin but in this durn fool business no two actors is priced alike and I never know what I am gettin or how my customers will like it.

If I had it to do again I would go into the circus business. A circus is mostly horses and I know more about horses than actors and they are easier to handle.

A slick lookin feller that nobody knows has been in town two or three days and hinted around as if he wanted to buy a interest in my theatre. I shouldn't wonder if the Stadium folks was at the bottom of it and want to get hoid of this property. I dont see none of them expensive alterations goin on and I dont believe they are goin to make any. If they dont I wont.
Adam Sowerguy.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around
New York

"Russian Dancers," American.
"The Unknown," American.
Dr. Perin, Hammerstein's.
DeRenzo and La Due, Hammerstein's.
Harry Hirsch, Hammerstein's.
Rose Coghlan and Co. (New Act),
Orpheum.
Homer B. Mason, Marguerite Keeler
and Co. (New Act), New Brigh-
ton.
Irene Dillon, Greenpoint.
Jeon Green, Fifth Avenue.

Eva Taylor and Co.
"His American Girl."
24 Mins.; Full Stage.
Fifth Avenue.

The program doesn't say who is responsible for Eva Taylor's new sketch "His American Girl." As is usually the case, when there is good reason for mentioning the author, he or she is not billed. The story is simple but somewhat new and refreshing for vaudeville. A young American girl is visiting in an English home. Two brothers are there. One is a wild fellow, the other a nice boy. This is the one mistake of the piece. The author has tied the lively American girl to the "nice boy." But that makes the story. The bad boy tires of hearing his brother praised at all times and when a baby is left on the front doorstep he writes a little note saying that it belongs to the nice boy and pins it on the baby's clothes. When the "kid" is discovered, it brings several very big laughs. The cross talk between the two, one thinking of a baby, and the other of a monkey, is an old method, still it got the giggles. The piece ends prettily with the bad boy telling the truth, and the couple deciding to keep the "kiddie" after all. There are extremely funny lines in the little farce, many bringing laughs of the rocking variety. The mistake lies entirely in the character of the nice boy, Lawrence Gratton plays the role as a stupid English Johnny. He is just as true and convincing in the role as an Englishman is when playing an American villain in one of those English melodramatic sketches. That is about the worst you can say of anything. It probably isn't so much Mr. Gratton's fault as the character's for it is hard to imagine why a delightful American girl like the one Miss Taylor portrays should ever have a second thought for a sap headed dude with a "Dont cherknow" expression (never heard in England). If it is possible to shift the sketch about to take the American girl away from the nice boy, it should be done. It is the one weak spot in a bright and breezy sketch with plenty of laughs. The running time might be cut three or four minutes. Miss Taylor besides playing well wears several stunning costumes. The remainder of the cast is quite adequate and the piece on "No. 3" scored a big success. The act will do as it is, but could be made much more satisfactory with a few changes.

Dash.

Aubrey Boucicault and Co. (4).
"The Fall of Rome" (Dramatic).
18 Mins.; One (5); Four (18); Special
Set).
Majestic, Chicago.

When seen Monday afternoon this heavy acting sketch and scenic production went only fairly well, even in the midst of a show which had for the most part pleased immensely up to seventh position, when Boucicault and Co. put in an appearance. Its relative merits as a suitable offering for vaudeville will be, if the sketch continues, largely a matter of individual opinion. Certain it is that a majority of the Majestic audience did not enthruse Monday afternoon; the sketch barely received a healthy curtain. Its title explains. The scene in "one" represents the Applan Way where Petronius encounters Lucius. Roman soldiers pass with a Christian captive, a girl whom Lucius vows to befriend before Caesar. The changing scene discloses the Palace of Caesar, looking out upon a vista of ancient Rome. The girl captive is hailed before Caesar and in spite of her brave defence and the pleadings of Lucius is about to be sent to her fate when the flames burst out, and as the consuming fires light the scene Lucius and Caesar meet in mortal conflict. The curtain falls with Caesar. The rumbles and noise of the spectacular finishing "business" helped more in sound volume than did the applause of the audience, as the curtain was raised twice at the ready will of the mechanic. The lines are, of course, couched in ancient terms. Lucius makes use of many expressions familiar in church services and fraternal rituals, the entire scheme takes on a cloak of morality which does not cloak the abhorrent, although only implied, fate of the girl whose presence creates the heart-interest. The important role of the sketch is Caesar, played by Joseph Wilkes, mighty, well. Boucicault reads beautifully and acts his little nicely. Clifford Hipple, James Bryson, Edward Downe and Adele Lane are also programmed.

Walt.

Four Banjo Fiends.
Musical.
10 Mins.; One.
American.

Dressed in black coats with white trousers, the Banjo Fiends look youthful and make a fair appearance, but seem to lack stage presence. There is a doubt whether four banjo players can entertain an audience. A medley at the close put them over the danger mark, around which they hovered up to that number.

Wynn.

Prince Kanazawa Japs.
Slack Wire.
6 Mins.; Full Stage.
American.

The act is made up of two men. One does nothing except standing on the stage awaiting an accident. His partner starts off with some good work on the slack wire, finishing with a slide down a rope, running from top to bottom across the stage. The act lacks material, running short at six minutes. It made a weak closer to a first class bill.

Wynn.

Bert Howard and John T. Ray.
Singing and Dancing Comedians.
16 Min.; One (Special Drop).
New Brighton.

Two "rube" characters of the better class, billed as "The Ganzy Twins," Howard and Ray, have an act a little different from the usual two-man singing, talking and dancing turn. Their entrance receives a laugh on their make-ups, which are fashioned somewhat after the style affected by Richard Carle, with top hat, without any bell, and long Prince Albert coats. The opening is a review of the sights they have seen while in New York. The drop represents the rear entrance of a theatre on the right, and a piano shop on the left. After the opening, they do a burlesque on hypnotism, and while under the supposed influence one does a dance while the other has the "control." This is followed by reversing the conditions. The former master becomes the subject. He plays a few minutes on a piano, brought on by the lifting of a shade in the piano-shop window. They close with their "Ganzy Twins" dance and burlesque posing. The act was on opening the second part, and was exceptionally well received in that position.

Oakland and Thompson.
Military Operetta.
14 Mins.; One (Special Drop).
Brighton Theatre.

The scene is in the Philippine Islands. Both men are Lieutenants of the U. S. A. They have exceptionally fine singing voices, and open with the tenor delivering a solo off-stage. This is so well done that the men come on amid applause and go into a semi-patriotic duet, followed by another duet and then the tenor sings "Silver Threads Among the Gold," in which he strains his voice several times, but the old favorite was accorded an encore. The baritone has his inning and does nicely, the tenor coming in on the final chorus with which they close. For an encore they have a patriotic medley beginning with "My Own United States" and ending with "The Star Spangled Banner," with a motion picture of a waving flag. This gives them a hurrah ending. On early in the bill they did fairly.

John J. McGowan and Co. (1).
"Russian Fear" (Comedy Drama).
22 Mins.; Four; (Interior; Special
set).
Small Time.

"Russian Fear" tells a story of the oppression of the Hebrew in the realm of the Czar, the final emigration of one to this country, and the tribulations that beset his existence over here. The scene is laid in the interior of the Hebrew's small tailor shop. There are two men in the sketch, the Hebrew being played by Mr. McGowan, his support being an Irishman of the comedy type, the father of a politician. The story is well told and at times is gripping. Mr. McGowan is an actor to his finger tips, and gets the full worth out of his lines. The Irishman might be improved upon, and with this done the sketch is one that is sure to find its way to success on the big time.

Gordon and Marx.
German Comedians.
15 Mins.; One.
Fifth Avenue.

If Monday night's audience at the Fifth Avenue is to be the criterion, Gordon and Marx will have smooth sailing in the east. They have played for a long time in the west. Their manner of working quickly shows that they are thoroughly accustomed to each other. The Weber and Fields idea is closely adhered to. On appearance alone the boys are good for a laugh. There is a big difference in height between the pair which for some reason looks more laughable here than in other cases. They open with a quantity of talk a little ahead of the usual German sort, and manage to string along a goodly series of laughs. The choking of the smaller is indulged in several times and this bit always seems to amuse. Something better in the way of a song should be uncovered for the finish. The medley of popular airs, while modern, has very little point. It is quite necessary to have a few laughs distributed through the last minute or two. As an encore, the "exchange beer" gag is done, very well. The audience had evidently never seen the bit before, for it was a big laugh.

Dash.

Alfred K. Hall.
Talk and Dancing.
12 Mins.; One.
American.

Formerly a principal in burlesque where he held down an eccentric character, Hall has put together a fairly good routine of talk for vaudeville, although some could be profitably traded or dropped. Hall's stock in trade is his dancing, largely responsible for the hit he scored in second position. Billed as "The Slim Fellow" Hall's talk is mostly concerning his appearance. He slightly overdoes it. Hall talks a little, dances a little and then talks some more. The dancing was always sure of applause. Hall would make a corking partner for a good 'straight' man, and with a "feeder" his talk would probably be of some value. Working alone he will have to depend almost entirely on his dancing, which is of the best. With the crowd coming in on him Hall scored a substantial hit.

Wynn.

Jessie Keller and Bro.
Bicycle Act.
10 Mins.; Full Stage.
Small Time.

Jessie Keller, formerly led a troupe of cyclists under her own name. Miss Keller has framed up a double act, with her brother, also a member of the former troupe. The new offering embraces trick work and well arranged double riding. Gracefulness has always been Miss Keller's principal asset. In the new act this accomplishment asserts itself more than ever. Mr. Keller goes in for comedy for a minute or so without results. He should cling to the straight riding. Both look well and work smoothly. This team could open any bill, principally because of Miss Keller's presence.

Wynn.

Mlle. Bianci.
Russian Dancer.
19 Mins.; Four; (Special Setting and Drop).
Brighton Theatre.

Mlle. Bianci, billed as a Russian Dancer, bears a remarkable resemblance to Mlle. Bianca Froelich, who was the William Morris "Salome" of two seasons ago. Her offering, in which she is assisted by Mons. Sundberg, is diversified to say the least, and while not in smooth working order the early part of the week, undoubtedly has merit. The act opens with a special back drop set in a wood in "four"; at rise the spot is thrown on the dancer and her assistant in a classical pose, both are clad in garments of the Colonial period and they go into an old fashioned minuet, followed by some very good ballet work by Mlle. Bianci. The second scene in "two" is supposed to represent Hades. A stereopticon effect is used in this. The man as a demon does some very good work. Mlle. Bianci has a toe dance. The next number is a Spanish one, in which the man does a brief bit of pantomime leading up to the entrance of Mlle. Bianci. Here a Spanish dance by the two is very acceptable. The last scene is in Egypt, before the Sphinx. It is more or less the same as the "Salome" and well done. Both are most excellent dancers.

Richard Nadrage.
Ventriloquist.
8 Mins.; One.
Majestic, Chicago.

This European, probably a German, made his American debut Monday. The principal charm of his specialty is its briefness. He brings nothing new in ventriloquism, but rather clothes old methods anew. Two "dummies" in clown make-ups are used, one dressed in red and the other in blue satin, presumably to brighten things up. The figures are introduced one at a time, both being worked at the finish. A mechanical effect lamely represents dancing for the first figure introduced. By far the best results are obtained through singing and the finish is strong, compared with the rest of the act, when the two figures sing by taking up alternating lines. The performer has a fair stage presence and puts across an act which might please almost anywhere, if not too far down on a heavy bill.

Wall.

Jenkins and Covert.
Comedy Sketch.
15 Mins.; Full stage.
Small Time.

The theme is strong enough to warrant the stage manager giving the pair a full stage setting. Some good talk and a few songs make up the act, which scored a safe hit before a small house. Some of the talk has been carefully selected from a few prominent monologists. The man makes a good appearance, and his partner does likewise. The singing is passable. For the small time Jenkins and Covert will do nicely, but if possible should arrange their routine for "one," when better results would be forthcoming.

Wynn.

Tuscan Brothers.
Juggling.
8 Mins.; Full Stage.
Hammerstein's.

Battle axes would probably do as well as any other name for the objects that the Tuscan Brothers use in their specialty. The axes are no improvement on the usual clubs other similar juggling acts use. The advantage the axes have is they are something a little new. The disadvantage comes in the fact that it is not possible to do a great many tricks with the axes that can be done with the clubs. This is especially true of the fast passing, really the mainstay of a turn of this sort. The brothers do not inject enough life and go into the work, and are not selling their stuff as well as it could be done. The boys look well in the sort of Roman costumes, giving them more of an acrobatic appearance. A smile here and there and a little show of the ease with which they really go through their work would be attractive. Opening the bill at Hammerstein's, they did fairly well. The couple will not be able to hold up a more important position until they have improved considerably.

Dash.

McVeigh and Waters.
Dancing.
8 Mins.; One.
Small Time.

One of the best appearing "sister acts" on either the large or small time. They have a good excuse for being on the stage, other than their beauty, for both are excellent hard shoe dancers. The customary double and single dancing is offered, but while together, they do the best work. A song might be added to the finish. For a good looking, hardworking "sister act," McVeigh and Waters fill the bill.

Wynn.

Deadoto.
Magician.
15 Mins.; D. C. Fancy 4.
Small Time.

Deadoto has a magical act of the type that has been seen in all the museums and store shows since the beginning of time. He does all the set tricks such as eating fire, swallowing swords, etc. He shows nothing new, although carrying a lot of paraphernalia and makes an imposing stage appearance. An assistant does the comedy work usual in this sort of an act.

Gehan and Spencer.
Songs and Dances.
9 Mins.; One.
Hammerstein's.

The song part of the billing is a bit of a joke. The two boys sing only one verse of a song on their entrance and this is hardly audible in the rear of the orchestra. The dancing is good, in fact, very good. The general frameup of the act is of the usual two-men dancing arrangement type. They go in strongly for duet dancing. The boys look well, making no change of costume. Where dancing acts are liked, Gehan and Spencer will have no trouble.

Dash.

Black and White.
Female Comedy Acrobats.
10 Min., Four (Interior).
"Girls From Happyland."

Black and White are two rather pretty girls. From the opening of their act no one could suspect acrobatics. As the curtain goes up, they are seated at a table smoking cigarettes and singing a song about "The Athletic Girl," a clever introduction to their work. One is a brunette who dresses entirely in black, with the exception of a white hair ribbon, while the other is clad in white wearing a powdered wig with a black ribbon. After the opening, the girls do some ground tumbling that is fast and snappy. They then do hand-to-hand balancing with the brunette as the understander. Both are rather slight in appearance and the remarkable strength that they show for their build earned the admiration of the house. After about three minutes on the table, they close with an endless chain, going over the table first and then under. This gives them a laughing finish. The act is a good one and their offering is a distinct novelty. It is a foreign act, especially engaged by Hurtig & Seamon.

Bradley and Barnes.
Singing and Dancing.
14 Min. Four (Parlor).
Small Time.

Here is a team that might be doing better things. Both have good singing voices and stage presence, but the present routine will never achieve anything but small time. They open with a duet, the man dressed in well fitting evening clothes, the woman wearing an afternoon gown; she would have made a much better appearance in semi-evening dress. After the duet, which ends with a dance, they have a solo apiece, the man carrying off the honors. Then follows humorous chatter, which could be dispensed with. The closing is another duet. With songs of a more popular order and a little dressing up of the act would be good for "No. 2" or "3" on any bill.

Ethel Golden.
Singing Comedienne.
8 Mins.; One.
Small Time.

Miss Golden does three numbers with costume changes. Her first number is a little weak and should be changed. It is something about the "Yama Yama Girl" and the audience was restless. Her second and third songs, "You Can't Keep the Irish Down," and "Honeymoon Love," were fairly well rendered. Miss Golden's costumes are pretty. She is a good act for small time.

Great. Weston.
Cartoonist.
10 Mins.; Full Stage.
Small Time.

Weston draws remarkably fast with the crayon, producing good comedy with his pictures that help considerably. His closing effort is a reproduction of "The Rock of Ages" on a green background, and shaded by a light. It is a pretty finish to a good act.

Wynn.

OUT OF TOWN

Lasky's "Phind Minstrels."
24 Mins.; Full Stage (Special Set).
Colonial, Norfolk, Va.

Composed of four young women and five men, clever hard workers all, this act as a headliner was excellent. With the "Follies of 1910" music hits as selections, and clever renditions of these numbers the act went over immediately. The hits of the act go to Ben Linn who bears the comedy role, alluding to his avoirdupois for a number of laughs, and with the "Chanticleer Rag" assures himself a personal surefire hit, while Dixie Crane and Jack Claire send over the "Pensacola Moom," finishing with a great dance, making the real hit of the act. The act uses five pianos, and the finale is exceptionally strong, in which the old idea of last year, the girls and boys mounting the pianos is used.

Harry and Kate Mitchell.
Songs, Talk, Piano.
16 Mins.; Two.
Wigwam, San Francisco.

The last word of the above descriptive billing is Mitchell's strength of which he fails to take full advantage. On the ivories he can "rag" with some of the best. Considerable of the present patter should be dropped for more of the piano work. Mrs. Mitchell is a capital "feeder," and does ample justice to the dressy portion. Mitchell has an inimitable way of putting over his stuff, and getting into the good graces of his audience that finds instant favor. They should find no trouble in being kept busy.

Fountain.

FEATHERS RUFFLED.

Chicago, Sept. 1.

Dorothy Vaughan can be rated as our very best and quickest little substitute and superseder. When Elizabeth Murray broke her knee-cap it took Dorothy only thirty-six hours to study, rehearse and play Elizabeth's part in "Mme. Sherry," at the Colonial. Miss Vaughan remained until she got ready to quit and was open to accept Stella Mayhew's role in "A Barnyard Romeo" at the American, when the rotund comique left for other avocations on Broadway.

Miss Vaughan opened as "The Goose" last Saturday afternoon, taking up the role after Zae Holland had ceased. Dorothy planted her colors at the mast-head with her specialty and as the waddling goose in "The Barnyard" quite covered herself with honors. She left with the company Sunday night for Omaha to play the part for the road season.

As an aftermath, Sydney Grant submitted his "notice" as "Chanteclair," largely because his wife, Miss Holland, was not continued as "The Goose," for which she had understudied Miss Mayhew. Grant has several offers for his services in musical comedy as soon as he leaves the "feather show."

Dan Burke and His "Wonder Girls" could not conveniently appear at the Orpheum, Brooklyn, this week. Beatrice Ingram and Co. filled in.

THE WIFE TAMERS.

Chicago, Sept. 1.

Henry W. Savage "offers" "The Wife Tamers" at the Princess, as the first regular example Chicagoans have had of his alliance with the Messrs. Shubert and the "Open Door." The engagement began Aug. 21. The duration thereof is not only indefinite but problematical. Savage's catch-line seems a little apologetic when the piece he "offers" here as musical comedy is considered from the various angles of production, company and entertaining value; compared with contemporaneous shows of its class it barely qualifies.

Last season, without musical comedy verbiage, it was known as "The Florist Shop." It is now programmed as "a farce with music"; book and lyrics by Oliver Herford and James Clarence Harvey, music by Robert Hood Bowers. In no particular have any of these gentlemen added much to their fame. The plot is simplicity itself and musically only a few interpolated selections create more than a passing amount of approval. The two sets call for no heavy expenditures and the producer has taken advantage of that fact by making them meet requirements without going far in the matter of expensive detail.

The first equipment shows the exterior and veranda of a house in the suburbs of New York. The second scene represents the interior of a floral shop in the big town. In this last, there is a bit of transformation mechanism which changes a display of flowers to a lay-out of feminine underwear. Claudia, who runs the place, practices the innovation of filling the orders of her customers by supplying, instead of flowers, various articles, more substantial, and quite as dear to the ladies as the posies which the chappies think they are sending to their girl.

The entertainment, except in rare instances is only mildly diverting. There is none of the dash and verve displayed which lends to big musical comedy productions the requisites of success. "The Wife Tamers" is at all times short on its allowance of musical comedy trimmings, the laughs are few and the sum total of its real bid for favor hinges upon the efforts of two women—Kathryn Miley and Juliette Dika.

Florence Reid and Hazel Cox interpret the roles of two school chums who, in marrying, have purposely chosen husbands whose worldly knowledge is presumably suited to the ideas of the brides. Lionel Walsh and Wallace McCutcheon, Jr., play the husbands. One is supposed to be perfectly "pure" and the other perfectly devilish, as to their pasts. The complication in the story comes from the fact that each girl marries a man, who in reality is the opposite of their ideal. This develops in the second act when the scene shifts to Claudia's flower store, whither the worldly husband leads the innocent one, taking along a granger relative of one of the brides who has for years longed to have just one crack at the white lights.

In the two sections of the show there are sixteen musical selections. The most popular is "Send Them Along to Me," a song which Geo. Lash-

wood brought over from England last season. It is more the song than the manner of its presentation by McCutcheon, Walsh, Corene Uzzell and Gertrude Bryan which brings the encores; for the men are at best poor singers and the girls help more on appearance than otherwise. In none of the numbers have any unusual results been attained; the dancing and formations are primary to a degree, and even the matter of costuming, save in "Cocktail Frappe," which Claudia leads, the effect is disappointing.

While the divisions of the piece are labeled Act I and II they might appropriately be termed Kathryn Miley and Juliette Dika. These two recruits from vaudeville are all that conspicuously amount to anything in the two sections. Each has an act to herself, and each carries off the honors in about equal proportions. The buxom and magnetic Irish girl shows the "legits" how to put things over in the first act, singing two songs with a dash and effect which this clever girl finds so easy to accomplish and plays the role of a maid with piquancy and cleverness which makes her work stand out clear as a cameo.

The tall, svelt and beautiful Frenchwoman as Claudia, walks away with the second act. Her gown is a wonder and she wears it like a Suratt. Her English is spiced with an accent which makes her reading a delight.

Miss Reid looks pretty and her fine singing voice remains. She is of a type with many doubles, but few can match her in vocal gifts. About five minutes before the final curtain Lillian Fitzgerald put over a quick hit with a "manicure girl" song, four times encoored. It's too bad Lillian cannot be transposed to the first act and run on through the piece, for she is badly needed and the audience seemed loathe to say good-bye after so brief an acquaintance.

While no one is featured Mr. Walsh claims most attention for the reason that he has appeared in both the dramatic and musical version of the piece. He is of a distinctly English type, enunciating broadly, and recalls several players of the slow, drawing and typically British cult without absolutely copying anybody. Whatever of humor he may have in his method comes through handling seriously what might possibly be ridiculous situations. He approaches greatness just once; in a scene which he has with Miss Reid wherein he concocts as he goes along a story of "real devilishness," he touches the heights of humor, in method, expression and reading. But at no other time does he rise above the ordinary.

The chorus is skimpy in numbers and inconspicuous in achievements. There are six girls and six men. Perhaps, however, it is just as well that there are no more for in staging the show the action takes place well down to the front and there is none too much room as matters stand.

Competition is mighty keen hereabouts in the musical comedy line. There are shows of better class and composition than "The Wife Tamers" now running; hence, as has been intimated, it is problematical just how long the public will make the present offering at the princess profitable picking.

Wall.

BIG BANNER SHOW.

The removal of "The Girl from Paris," to burlesque has been made a success of by Gallagher & Shean, Inc., in their first season on the Eastern Wheel, with the production known as "The Big Banner Show." It seemed agreed while the company appeared at the Olympi, New York, last week, that that caption might develop into a truthful catch line.

Against the heavy odds of a very small orchestra and a ditto stage at the Olympi, the incorporated owners of "The Girl From Paris" turned out an A. 1 entertainment.

The first part sped quickly, a short but lively olio of three acts following. The second act closed the performance, and passed rapidly also.

"The Girl From Paris" has lent itself admirably to burlesque adaptation, although due credit must be given the adapters. The action has been clipped but never to bury the story. The best of the original numbers in the show which Louis Mann and Clara Lippman made famous are retained. Sufficient interpolated musical pieces are there to help. Each number is attractively costumed. Tights are frequent, but never worn vulgarly nor is the dressing to be complained of. Even in one Scotch number where all the girls wear kilts exposing their bare legs, the effect is attractive. This number was a strong hit, repeatedly encoored. Messrs. Gallagher & Shean might note a couple of the earlier costume schemes. It is chanced that in the purchase of this show, some costumes might have been taken over. If so, they should be replaced, or the girls told to be extremely careful of their white tights, worn near the opening of the play.

Al Shean plays the principal comedy role of the German hotel keeper, according to his own conception. He follows no one, and does not make use of the Louis Mann line "It is to laugh." To have dropped this was heroic, and that it has been done away with will probably mean that thousands who may have seen the piece before, perhaps years ago, will have forgotten what otherwise would have been recalled by the four-worded standard slang expression.

Mr. Shean has as a "Dutchman" his own style. He is unctuous in his humor, and gives expression that adds to the charm of his comedy. His partner, Ed. Gallagher, is the other big portion of the evening. Mr. Gallagher plays "straight." Before the show is over Mr. Gallagher plays everything seemingly. He is besides the "straight" a "Dutchman" in an olio turn and when leading the Scotch number (singing Jack Lorimer's "Three Jolly Scotchmen") Mr. Gallagher evidences a true idea of the character, proving that in his versatility he is not remiss in the quality through the quantity of his accomplishments. In addition to these Gallagher has an excellent singing voice, heard too often.

For the information of the management which seems to think a "Dutchman" in the first act would help that portion and the comedy of the show, it might be said that the performance as given last Friday night seemed just right. Shean in the same German character at the opening, would have given too much of him, decreasing his

weight for the second act. There is plenty of good clean comedy in "The Girl From Paris" as played. The performance is bound to improve through continual playing in the usual way.

Mr. Gallagher plays Honeycomb. Mrs. Honeycomb is Mabel Leslie a good looking woman, who sings rather well but took a chance on the encore of "Dear Heart," throwing her voice and the harmony out while singing with Gallagher, in reaching too high.

The Julie Bon Bon is Edna Davenport, built for the part and good enough in it to secure an encore on her entrance song. Miss Davenport wears handsome clothes in dressing the role, looks the Frenchwoman she plays and is an altogether satisfactory person. Thomas de Vassy is the French spy and associate of Bon Bon's. He does quite well. Sidney W. Borrow as Major Feedyke just about passes. He may yet make something of the character. It requires a great deal more fierceness than Borrow gives to it.

Annette Goldie is the servant, in grotesque dress. She leads a number in the second act, called "Four Eyes," well put on. It was one of the evening's hits. Miss Goldie has an act of "coon songs." She sings Bert Williams' songs mostly, and somewhat similarly to the manner in which Williams handles them. She opened the olio nicely, to be followed by the comedy acrobatic act of the Potter-Hartwell Trio, who scored very big on the "upside down" of William Potter. Mr. Potter played the Amos Dingle in the piece, looking the sombre part and giving a much better example of acting than any acrobat has shown for a long time. Effie Hartwell sang "Hokey Pokey" in the first act. It's a good song, but Miss Hartwell's voice is hardly equal to the task of sending it over strongly enough. In the olio act the young woman had several changes of costumes, all pretty, and was quite animated when not helping in the excellent acrobatics. For the finish in "one," Mr. Potter went through his remarkable contortion of pushing himself through a small barrel. The "upside down" would have made a better finish for the act same as it did last season.

Ruth Benton had a small role and a couple of the chorus girls were the gendarmes. There are sixteen choristers. Taking choruses as they run, this lot is extra good.

Gallagher and Shean had "The Battle of Bay Rum" to close the olio, and won a big reception. There were laughs all through. In the first act Mr. Gallagher and Miss Davenport have a travesty opera bit which caught on immediately, and at another point, Mr. Potter, with the assistance of Mr. Hartwell, his "straight" acrobatic partner, (a good worker on the ground), gave a little bit of comedy business. Hartwell also did nicely as the Italian trainer of a bear. His song in this was encoored.

Gallagher & Shean, Inc., may congratulate itself on the initial production in burlesque. Their show will be one of the best this season, for it is purely enjoyable, and the enjoyment is always pure. They and the production are a credit to the Eastern Wheel.

Time

FIFTH AVENUE.

Fortunate headliners are those when business is big, unusually big. A reason is expected for the condition at the Fifth Avenue. The top liner comes in for the credit. In this instance Adele Ritchie must be handed the palm for the extremely big house Monday night.

The show ran well and that is about the best that could be said of it. There is a lack of comedy and life that is noticeable without glasses. The placing of two sketches, each taking more than twenty minutes, does not help liven things any although both sketches are good and were liked. The non-appearance of Errol Burt left the bill a trifle short.

Miss Ritchie made good the headline spot by pulling out with apparent ease the hit of the program. She is doing herself proud now. The present is by far the best specialty she has ever shown. Miss Ritchie has selected a corking repertoire, and is displaying a voice that few would recognize as the same she had on her last appearance. Miss Ritchie in her present frame up and manner of working can be compared with Ada Reeve, the big English Music Hall star. Adele works a good deal like Ada, and can hold her own with the English woman, who has been offered over the \$2,000 mark to appear on this side.

The one blot in Miss Ritchie's act is the chewing gum advertisement. The music is bulky and it is quite too bad for the writers as well as for the singer that so good a melody has been held so cheaply by both.

Laddie Cliff started like a whirlwind but in his second song began to grow hoarse and was forced to quit during his third number, having lost his voice entirely. Laddie is one nifty little "kid" on his pins. His roughish face and boyish manner get him all the rest. The audience was sadly disappointed when he came out and in choking tones announced he was unable to continue.

The Four Londons closed the program with the best routine in the casting line that has been seen. The quartet have worked out several new and startling stunts in the toss and catch acrobatics and the applause was almost continuous during their show. It was pleasing to note that not a thing that looked like a miss was apparent.

Marshall P. Wilder, billed as his first appearance at the house, made the house merry with a few new stories, mixed with his standbys. The diminutive one was forced to a little speech before he was allowed to retire.

Porter J. White and Co. held attention with the very strong dramatic incident "The Visitor." It suffered a bit through being on the same program with another sketch, though the other is a comedy affair. "The Visitor" is all the sketch any bill can stand. White as well as Edward Wenn does excellent work. The piece is admirably written with a perfect sense of what vaudeville requires.

La Vine Cimaron Trio opened the show in good style. They fared very well in both the acrobatics and comedy.

Dash.

GIRLS FROM HAPPYLAND.

It is rather remarkable to see a burlesque show that has caught its running gait really before the season has opened. "The Girls from Happyland," at the Columbia last week, is working as smoothly as though it had been playing for a month or two. Hurlig & Seamon have spared nothing in the matter of costuming. The female contingent of the show is at all times a riotous spectacle in colors.

"Two Hot Knights" is the title of the opening piece. The name signifies nothing, but the company make up for this. It opens with ensemble number, followed by "Honey," led by Margie Austin. In this number the chorus, numbering sixteen (including eight lively "ponies") are clad in very fetching costumes of a black and white combination, work very hard and give the show a rousing start.

What plot there is to the playlet is given a start by the entrance of Nellie Watson and Ida Bayton, who pave the way for the prima donna, Florence Belmont. The Misses Watson and Bayton have a song called "My Old Home Town" backed up by the chorus. On Miss Belmont's entrance she gives the story a fresh impetus by bringing on the two comedians of the company, Billy W. Watson, as Major Knight, and Joe Buckley as Judge Day. From this point, there is a lot of horse play, and Watson secures the majority of the laughs with his sliding walk. Watson, as usual, is the "Dutchman," while Buckley is the conventional Irish comedian. The two work together finely, and many laughs are the reward. Their number "Run, Run, Run" has a lot of snap and go to it and the chorus, having made a change of costume, make a picturesque background for the men.

The story and plot are lost altogether in the three song numbers that follow. The first is "Jungleland" in the rendition of which Miss Austin gives a creditable vocal performance and shows some pretty steps. This is followed by the prima donna in an Italian number, "Good Bye, Toney," in which the taller girls of the organization as boys are clad in lavender tights wearing little over "pantalettes" of the same hue taffeta, while the "ponies" are the girls. They are well drilled for this number but were a little slow in getting off at its conclusion.

"The Tutti Frutti Band," a feature of all the productions with which Billy Watson has been connected, was interpolated at this point and his burlesque bandmaster got the usual laughs. The poker game, also an old standby, was a little drawout and could be cut to advantage. In this Ed. Rogers acted the "Bad Man from the West" and gave a satisfactory performance.

The finale of the first part is the same as that of last year. It is a patriotic number called "The Days of Old and New," led by five of the female principals. It begins with May Brown and Ida Bayton leading, in tights, while the chorus is over-dressed in long military cloaks of colonial pattern; followed by Florence Belmont and Nellie Watson, representing the Blue and the Gray of the Rebellion period, the chorus throwing off the

cloaks and appearing as the opposing factions one in blue, the other in gray. Miss Belmont makes a stunning appearance. The close of the number is led by Miss Austin, in a khaki colored knee length skirt and the chorus clad likewise. The number is a big hurrah, good for several curtains.

Throughout the entire time he is on the stage Watson works hard to keep the attention of the audience, and succeeds quite well. The other male members of the company also try hard, especially Buck Freeman as the landlord of the Hotel de Bouillon, and Thomas A. Brooks as the colored porter. There seems little reason for each of these men to break in separately with a dance on the "Rosy Cheeks" song of Florence Belmont's. The number would get over with much better effect if the men danced together. The first part is amusing and exceptionally free from anything that one might take exception at.

The olio of five acts is opened by the Three Juggling Bannans, with very pretty club work. They are followed by Margie Austin and Mabel Blake, songs and dancers. The two work well together and it seems that they could be better utilized in the first part to work on the ends during the "rag" numbers, instead of with the "ponies." Garden, Sommers and Nicodemus, comedy musical turn, get the laughs. The novel acrobatic act of two girls, Black and White (New Acts), are the hit of this portion of the program. The Freeman Brothers close the olio with several songs and some clever dancing.

The burlesque is "The Gay Modiste," programed as "A New Version of the Frenchest of all Burlettas." It is in three scenes. One, the interior of Jean De Resky's millinery shop, is elaborate.

The burletta opens in the foyer of the Grand Opera House, Paris. Marguerite Mortimer and Nicodemus, are introduced as Mr. and Mrs. Daniel Webster Finnegan, two Irish comedy characters with their two daughters, doing Paris under the direction of a female Cook's guide. The opening ensemble is lively, with the girls in tights. The story is that Baron Shantyclair, a French nobleman, (played by Ed. Rogers with Italian accent) has an affinity in La Jollier, a concert hall singer (Nellie Watson), The Baroness (Florence Belmont), becomes aware of her husband's attachment for the singer and decides to become revenged by making love to Jean De Resky, the milliner.

The latter two are caught together by the Baron. He decides to make away with De Resky and to this end, hires Mike and Ike, two soldiers, to throw a bomb in the shop of the milliner. The soldiers are Billy W. Watson and Joe Buckley. They furnish the comedy by their efforts to be regular anarchists and by falling in love with the two daughters of Finnegan (Margie Austin and Rose Lavelle). The four have a song and dance, repeatedly encored.

The opening scene has several good musical numbers. Following the ensemble Margie Austin sings "My Cavalier," with the chorus working behind her. This is quickly followed by Miss Belmont singing "Two-Step

BRIGHTON THEATRE.

Even though this is the last week but one of the closing of the season at the seaside theatres, the bill at the Brighton is quite up to the standard set by those that have preceded it.

The show is commenced by Jeter and Rogers, a comedy skating act with the woman in a "Sis Hopkins" make-up doing the comedy. The man is the "straight." They get a number of laughs and are a good team in the opening position. Thompson and Oakland (New Acts) are "No. 2."

They were followed by the Two Pucks in character songs and dances. The first part was rather slow. The closing in "one," which is a "tough" burlesque on the "Merry Widow" waltz is what placed them among the evening's favorites. Harry Breen, "No. 4," was a little bit hoarse but in spite of this, easily the hit of the bill.

The first part was closed by Julius Steger and Co. in "The Fifth Commandment." This playlet holds no interest as of old and Mr. Steger's work is always charming. The act went big.

Bert Howard and John T. Ray (New Acts, opened the second part. Mile. Blanca (New Acts) came next.

Melville and Higgins, in cross-fire talk airing family troubles, get the laughs. The team work caught the house.

"The Phantastic Phantoms" were down in the closing position. This act has been known to do better work than that presented early this week.

Zena Keith has been booked over the Sullivan-Considine time by M. S. Benthams.

Tempest and Sunshine, booked by Jack Levy, will open on the United's eastern time at Newark, Sept. 26.

Glide," during which the chorus do a "rag" dance.

The second scene, exterior of De Resky's shop, has but one number, the greater part of the time being taken up by Watson, Buckley and Rogers, with foolish talk, after which Miss Watson with the "broilers" sing "Cutie," a pretty number. The girls look well in their little lingerie dresses. The kidding of the audience is all right, but the kissing of men in the boxes might be dropped.

At the opening of the third scene, (interior of De Resky's shop), all of the "show girls" are in long train stunning dresses. What is most remarkable is that the girls carry themselves as though they were perfectly familiar with these sort of gowns. Here the Freeman Brothers have a song and dance called "You Are My Butterfly." In this number the chorus are in tights with a transparent overdress of red, which, while effective, is the one cheap-looking costume that is visible throughout the evening.

The finale comes rather unexpectedly and is not as strong as it might be. More action on the stage by principals and chorus would help this out.

Aside from a few minor faults the "Girls From Happyland" are offering three solid hours of good snappy entertainment.

RUNAWAY GIRLS.

Jack Reid is the whole thing this season with "The Runaway Girls," as he was last year. Reid must be given credit, for although he has not turned out anything more than a fairly entertaining show he has greatly improved upon last year's production.

The opening piece is called by an up-to-date name at least. "The Aviators" moves along smoothly, suffering mostly through poor arrangement which is the trouble with the whole show. Reid wrote and staged "The Aviators." The first half hour of the show is taken up with music, not more than three lines being spoken in that length of time. The comedy rests more in the dialog than in the action. There are no bits of business to speak of although the inevitable "man from the west with his big gun" creeps into the piece for no reason.

The two tramp idea for comedians seems to be popular this season. It is the old Ward and Vokes thing come to life again.

The after piece is purely farce. Whether the farce idea is a mistake in a burlesque show or not remains a question. The numbers and music were almost entirely suspended during the farce, and therein lies the mistake. The girls are a big attraction with a burlesque show and when they are off the stage a half hour at a time, it is too long. Reid has not used good judgment in mixing his comedy and numbers. Instead of intermingling the two important ingredients, each is taken separately. All the numbers come together and all the comedy the same.

There is not enough comedy strewn through the first half. Practically two bits leave out the fun making entirely. These two bits, crosstalk between two of the women principals, and crosstalk between two of the men, contains good material and is funny but there is no action to go with it. No numbers stand out particularly, although none is poor.

The chorus of sixteen girls stack up fairly well as to looks and show an evident desire to work. The looks in one or two instances cannot be blamed upon the girls for it would be impossible for anyone to look well in some of the costumes that have been dished out to this outfit. With the poor go the good also. There is one very pretty costume worn during a "rag" dance lead by Jack Elliott and Alice Wilson. It was a soubret arrangement which the girls carried nicely. Tights made their appearance now and again but were not favored.

Reid leads the principals and is always in evidence. In the opening as a "swell tramp" he does exceedingly well getting away from his usual Irish character entirely, and shows a keen sense of humor along the right lines. Reid's stuff is all clean cut and straightforward, and their is always a reason for it. The Irish character crops out in the afterpiece. He is a high class Irishman doing his best work in the character however in an olio sketch with Frank Wakefield. Ella Reid Gilbert is featured with Reid in the billing, but does not figure prominently in the proceedings at any time.

J. Sheriff Mackey is the second tramp in the burlesque, not having the scope of the star. He does fairly well, although suffering in comparison. In the farce Mackey is also handicapped by a lack of opportunity. The little seen of his "rube" sheriff was very good, so good that the role should be extended.

Frank L. Wakefield plays the "straight" in the opening, carrying his clothes well and adding a dressiness to the proceedings. There is little for him to do and it is only in the olio, with his "dope fiend" that he shines. Frank Williamson is the "bad man" in the opening and gets as much out of the shooting comedy part as anyone possibly could. It is a role that has long ceased to be funny and could be dropped without being missed.

In the closing farce Williams has a small bit as a Doctor. It only lasts a minute or two but is good while it lasts.

Jack Elliott is a "straight" man with a corking voice that for some reason or other he is not allowed to use. Elliott looks well in both pieces, but in the farce where he has an important role he is inclined to be a bit stagey and rants a great deal.

In women principals the show is weak. There is really only one girl who has anything to do aside from Miss Gilbert. Winifred Greene is the soubret. She leads several numbers, changes her clothes as many times and also does a specialty in the olio. Little Miss Greene (she appears very young) has plenty of ginger and go, but doesn't seem to know just where to place it for the most returns. Her voice is above the average, and this also she doesn't seem to know just how to handle. Miss Greene shows to best advantage in the olio when she gets to her hard shoe dancing which makes her a hit. One song too many is used in the specialty. There is over much of her in the show to allow of her singing three songs in the olio besides the dance. Some coaching and a year's experience in burlesque should do Winifred a lot of good.

Pert Croix and Alice Wilson as a "sister act" in the first part have something to do, leading a couple of numbers and being mixed up in some business. In the farce Alice Wilson fades away to the chorus, while Miss Croix has a very small part which she handles nicely.

Rene Aubrey is a sort of a prima donna with a capital voice that she should be allowed to use more often. After the opening she is not heard again in song. A duet with Jack Elliott would be an attractive number as both have voices away ahead of the burlesque standard.

The olio consists of two acts, Winifred Greene and Reid, Wakefield and Co. The latter is a long sketch arrangement with Wakefield's "dope fiend" featured. It is allowed to run too long.

Peter S. Clarke has the makings of a fairly good show in this year's "Runaway Girls" although he has spent no great amount of money on either the company or the production. Working should improve the show fifty per cent. *Dash.*

RENTZ-STANLEY.

It is a "New Rentz-Stanley" show, as the program says. Jack Mason "presents" it "by arrangement with Abe Leavitt." So the name of Leavitt remains linked with "Rentz-Stanley." Mr. Mason staged the production. This information the program also gives, adding that the two-act piece is "The Rollicking Girlies."

Mr. Mason staged Frederick Thompson's "Girlies," which played at the New Amsterdam all the summer. Mr. Mason can stage numbers. It doesn't have to be admitted. The evidence is there. The "numbers" in the "Rentz-Stanley" show have an individuality that removes the chorus people in them from "burlesque." The stage is given the atmosphere of Broadway. Girls and boys look real, in the carrying of themselves, and in the dressing.

It may be said that the "numbers" as "put on" as far as the inevitable dancing goes in each, do not vary sufficiently. The same dance step or steps are repeated. Perhaps it is because the choristers knew but little, and could not be taught much more. Or perhaps for a production in burlesque Mr. Mason was held to a limited expense account. Anyway, in the staging of the numbers Mr. Mason did his duty well.

But the Rentz-Stanley show is short of good comedy, and has dialog seemingly home made. No author is given the credit for a story, and none is needed.

The settings are a "Department Store" and "Actor's Fair" (or "Roof Garden"). Each is familiar, as is any amount of everything else. The two parts drag. The fun in the first act is striven for through a couple of comedians becoming store "dummies." In the midst of this Frankie Bailey has an undressing bit behind a screen, while employed as model in the store. The comedians presumably observe her undressing, with side remarks ad lib or otherwise. These two comedians (Jimmy Connors and Clarence Wilbur, both featured) are at first convicts, much as Cook and Lorenz were in "The Motor Girl," and later are tramps, such as many others have been.

In the second act, Messrs. Connors and Wilbur gave "an act," including parodies, talk, and further on, the "school room," with Connors as the teacher. Wilbur played in this as the bad boy in tramp make up. In the second act also, Pearl Reid and Fred Russell had a "sister act." Russell costumed himself in grotesque ballet dress, and with his long legs earned some laughs. Earlier in the performance, the act would have gone over big.

What did go well were the "numbers." "Under the Yum Yum Tree," sung by Miss Reid and C. F. Fagin followed with a strong score after the opening chorus. "Sleepy Head," by Florence Virginia, in "kid" make up, with some chorus girls garbed the same, was a gallery riot. The crowd on the stage threw rubber balls in the audience. 'Tis enough.

Miss Virginia afterwards had another song in "Jungle Band" and it

seemed to fit her better than the "kid" selection, although she played a daughter in the piece.

A very large percentage of the show seemed to appeal upstairs more than the orchestra floor. The Columbia Monday evening held a big house. The gallery was packed, the balcony nearly so, and the orchestra well filled.

Another number to make a noisy hit was "Moonlight on Broadway" with rather an old fashioned electrical effect, introduced for an exit after some ordinary dancing. It was encored several times. A pretty costumed red fire scheme closed the first act, and received two curtain calls. The arrangement here, with tights galore (led by Miss Bailey) caught the applause.

The chorus girls are a good looking bunch when costumed for numbers. "straight" dressing, such as when the six girls and boys had "Love Like That" to themselves, the young women did not display any comeliness, although wearing the dressy clothes well enough.

The opening of the second part is too slow, caused by Harry Prince singing "When the Old Oaken Bucket." There should have been a lively number there, or at least one of that sort to come right after. It was some little time before "Fritzi Hall" (unprogrammed) sang "O Mister Moon."

To the sixteen young women of the chorus might be added the equivalent in choristers to Frankie Bailey. The answer to that should be sixteen, for Miss Bailey can attract more attention by herself than a full line. Her "figger" is still there, down to the ankles.

Miss Reid is the soubret, stout and lively as a cash boy, taking on most of the work assigned to the women. Her stage name is Lena Genster.

Merva Williams is one of the principal women, good looking and dressing better in her tailor made of the first act, than the black dress worn in the second part. Her number, "Back to My Old Town" counted for something early, when the dance steps were new. Belle Miller played a store detective brusquely.

Excepting a few remarks that could not be considered off-color under the conditions uttered, there is nothing against the words or actions unless the unnecessary use of the word "Hell" by Miss Reid be noticed. It did not fit in nor sound right.

The dressing of the show is tasteful, and the music well chosen. The Columbia orchestra of thirteen pieces did its share. The songs arrive often enough to break up the tediousness of the "punning" talk. If Mr. Mason did nothing but stage the numbers, he should secure some one to build up the comedy end. This will include new dialog most likely. There is no point in the performance where both could not be inserted.

The "Rentz-Stanley" show will do business. There is something attractive about it. If the comedy is looked after, the show should do big business all along the route. It is too early in the season to look for perfection; Mr. Mason has plenty of time. He has started in his first season as a burlesque manager, with a real show. *Time.*

AMERICAN.

The American bill doesn't boast of a masked beauty, a French pantomime dance nor even an aspirant for the heavyweight title this week, nevertheless the house was comfortably filled Monday night and the audience seemed to enjoy the show from beginning to end.

The Magnani Family opened with their musical novelty, and although forced to work to about a score of people, made a good impression. Opening the bill at this house is quite a task.

After Alfred K. Hall (New Acts) came W. E. Whittle with his ventriloquist offering "Back at the Whitehouse." Whittle's appearance is sure of a hand and this made things easy for him thereafter. Although in third position they were still arriving and this hampered the ventriloquist greatly.

Matthews and Bannon in "The Battle of Too Soon" proved a laughing hit. While some of the lines went by unnoticed the finish gathered in a handy amount of applause.

Count and Countess Chlo presented their mind reading specialty. Billed as "The Mind Reading, Thought Transferring Marvel of the Century" the Countess fell considerably short of the expected mark. Another case of erroneous billing.

Johnny Ford pulled down one of the hits of the bill with his singing and dancing, being forced to the limit. Ford is one of the best of eccentric dancers and has a first class repertoire of songs, finishing with "Casey Jones." Ford is assisted by a pianist who scored an individual hit with his solo.

Ed. Blondell closed the first part, and took comedy honors with no trouble at all. Mr. Blondell has a new girl in the act. While not quite up to her predecessor she handles her part nicely.

The Four Banjo Flends (New Acts) opened the second part, followed by Julian Eltinge. Eltinge scored the usual Eltinge hit, finishing with a speech.

Julian Rose was the undisputed hit of the bill for comedy, every line of his monolog pulling down a laugh. Rose has a medley on Lauder's songs for an encore that will beat the best. Prince Kanazawa Japs (New Acts).

Wynn.

BEN HARRIS UPWARD BOUND.

Atlantic City, Sept. 1.

When Sam Bernard contributed \$2,500 to Ben Harris' bank account, he did more than relieve the manager of Young's Pier theatre of one green automobile, marked "troublesome." Mr. Bernard sent Mr. Harris in the aerial flying business along enjoyment lines.

The latest is that Harris has about purchased a flying machine, and will experiment himself. He wants the high altitude record. The first week business falls off at the theatre, Mr. Harris will likely attain it.

The airship is going to be a Curtiss. When the fliers were here recently, Mr. Harris rode with Glen Curtiss. The trip was forty feet long, and nine feet high.

Tops, Topsy and Tops have been booked over the Orpheum circuit.

HERE'S BILLY GOULD.

By WILLIAM GOULD.

Important Note—The trained fleas close their engagement at Hammerstein's Sunday night. They are a big draw. (They draw ten times their weight.)

Dr. Lee N. Perin (sounds like Worcestershire Sauce) takes the fleas' place down stairs Labor Day.

"Baby Mine" was the first of the several productions on Broadway to land a hit. Marguerite Clark and Walter Jones are very prominent in it.

Billie Burke, the delightful actress, is mad at Billie Burke, the manager of "The Maid of Mystery." What's in a name?

Brice and King showed the patrons of K. P.'s 5th Ave. Theatre a nice classy act, last week.

Irene Romaine, who does a very pretty and a successful specialty is in town. Here is an opportunity for some eastern managers who cry for new faces. Pretty face, too.

Hyams and McIntyre are doing great things to them in Chicago with their dainty musical comedy, "The Girl of My Dreams." That isn't all. They are going to repeat the trick in New York and stay here for a long run.

While John Jess was playing in Spokane a few years ago, in stock, a certain vaudeville actor who is known as a very "tight wad" came into town. John invited Mr. Tight Wad and his friends over to a business man's club for the week. The club served sandwiches, made of chicken, lettuce and egg. The sandwiches were delicious—all but the price, which was twenty-five cents per sandwich. John told the waiter to tell Mr. Tight Wad and his friends that the sandwiches were free and whatever his friends ate to charge to him, a matter of \$11.25. Mr. Tight Wad said they were the best sandwiches he ever tasted.

Act. II.

Mr. Tight Wad and his friends came into the club the following night and had a long loving conversation with about four dozen of the sandwiches. As they were leaving and assuring the waiter that they would be in every night during the week the waiter presented Mr. Tight Wad with a check for \$13.60 (beer and sandwiches). The puzzle is: Did Mr. Tight Wad keep his word and come back every night left in that week?

Another Puzzle—Who are all those vaudeville agents around the Cadillac Hotel. Just to show you how much one of these seventeen-year-old astute boys knows, he told me Joe Welch was the greatest actor in the world. Why—was? Joe is still alive.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

WALTER K. HILL

(Wab)

Representative

Residence: Hotel Grant

Advertisements and News Will Be Accepted at the Chicago Office, for the Current Issue of VARIETY, Until 10 o'clock Thursday Morning.

CHICAGO

VARIETY'S

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167 Dearborn St.

Phone 4401 Central.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit)—Every five or six weeks the committee of guessers send a wholly good bill out this way. Monday afternoon disclosed a show which built up from the start, showed variety in its composition and morticed in nicely from end to end. While it may properly be questioned whether Luckault and Co. and Richard Nadraque (both New Acts) can rate equal to the company they are keeping, the heavy dramatic sketch and the ventriloquist add a quota of variation which makes the rest of the bill better because they are in. The opening act, Howard and Bernard, didn't class, but Scheda's scenic production of skillful violin playing gave the merit marks an early enough start. Scheda must think his scenery is worth while or he would not carry it. Certainly it gets his act away from the ordinary; but the amount of "stalling" against the real start of the number when the harmony began seemed to be a detriment rather than an asset. His delightful playing brought him three strong curtains before he came through with an encore. Rather unpretentiously introduced Winfield Douglas and Moscrop Sisters showed these audiences a "three-act" as classy as any of its predecessors disclosed in months. They dance better than any of the one-man-two-girl formations we have had; the sisters look nice, Douglas is rather engaging as a comedian and the trio sing well enough. In the matter of dress the girls show four changes, all attractive but none elaborate, and Douglas gets out of a business suit into evening clothes for the finish. Some day this act of an act is going to be staged without the two girls dressing exactly alike and without everything running in set routine—the man in the middle and the girls working both ends (there would be charm in the change). In fourth position the Hanlons made a huge success of their panto-absurdity. At different points the audience gave applause for good deeds accomplished in volume to make any act happy at its finish. The double clowning was artistically done, the work before the "mirror" and the exceedingly clever "dream" work bringing outbursts of applause. The tricks and surprises all worked out fine, and the act entire was an unique hit. Yvonneville needs the Hanlons and their expert displays. A second riot of applause burst forth between songs and at the finish of Camille Ober's wonderfully artistic innuendo. She did most of her singing in her second costume, a nifty Tyrolean outfit which displayed her natural charms and made a beautiful "sight" feature while her auditors listened to the marvels of her vocalisms. She was provided with a dainty setting, but the effect was marred by the appearance of the property-man who dodged out at times to change her announcement upon the easel. In many theatres a card-boy in a natty page uniform is employed to perform like services; but here he is non est (whatever that is). The best black-face act this side of McIntyre and Heath followed the phenomenal vocalist, and when Conroy and Lemaire had walked away the house had been alternately laughing and screaming for the length of time they had been on view. The final discussion of their pinocchio dispute by the men in an upper box clapped a corking finish to a dandy act. The fourth and biggest clean-up of the show fell to Taylor, Kranzman and White who demonstrated that "next to closing" in this house is "tough" only in accord with the merit of the act pitted against the task. They "got their stuff over" with a slam-bang which awakened the echoes and five curtain calls followed the finish. One fair lady tossed them a bunch of roses from a box and somebody sent another bunch down the aisle. At 4.10 the Royal Japs started to close the show. The afternoon was one of unusual pleasure for patrons of Mr. Kohl's million dollar theatre.

WALT.

AMERICAN (Wm. Morris, Inc., mgr. and agent)—The first all-specialty bill of the new season shows a fair amount of entertaining value, with Zona Vevey, retained for a second and her last week in America, displaying the overshadowing class of the arrangement. If Zona Vevey had four songs, well liked. Every one of Franktush's tales, ancient or modern, brought laughs. Conway and Leland's monopede manoeuvres served as an excellent opener for the last half. Whitehead and Grier-on were welcomed as old favorites. Another favorite act, the Brothers Cooper, also got a resounding "welcome home." Juggling girls are a pretty high grade act, against it very time at this house. When seen here first they opened the show one week, closed it the next, and now come back to land again in closing position. Looking at the "Cleopatra En Masque," may be considered as vaudeville specialties of the conventional sort; in silent entertainment value as most of them. 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BACK FROM A VACATION

BILL FARMER AND THE CLARY SISTERS

Open the Season at the FIFTH AVENUE, NEXT WEEK (Sept. 5.)

Management, AL. SUTHERLAND

Adams. Don Roth is programed as author class as "Playing the Ponies" by Yorko and of the book and Julian Alfred has staged the production. The wisdom of converting a musical comedy to uses in houses where ancient "burlesque" have served time will be watched with more than passing interest; but it can be said now, without equivocation, that as far as entertaining value is concerned the idea is proving a whooping success. "World of Pleasure" is a refreshing relief from the previously established round. There is a well-defined and cleverly-demonstrated plot, interesting even if it is not puzzlingly entangled. Much real money has been invested in scenic mountings and costuming and in all particulars it is a "production" in fact. The Folly "grips" cleared the stage of everything movable, leaving only an act-drop hanging close against the fire-curtain; and to handle the scenic mountings, properties and lights ten extra men are working this week. The story, although continuous, is logically divided into two sections, each complete in itself and with a consistent climax. The first act, running an hour and ten minutes, shows an exterior setting, tasteful and adequate, depicting a vista of Sheepshead Bay race-track, club-house and grand-stand. The second half is such an effective replica of Luna Park that one can almost smell the Coney Island frankfurters; this scene in particular shows attention to detail, lighting and effects which make for display beautiful in itself. One senses the unusual with a first glance at the printed program. The characters have coupled with their stage names a line of "horse lore" modeled after "form at a glance" essayed by turf-writers; instead of Essie, Tessie and Beesie the nineteen choirsters are named for horses, with a witty reference to personality, or their share in the proceedings. The rising curtain discloses activities at the track. The scene here is an example of the full run; the girls are variously gowned, and in only a few special instances are duplicates used for ensemble scenes. As the show advances some few of the girls are changing costumes all the time, a few of the previous dresses being carried over from scene to scene with an effect which lends brilliancy and bewilderment when a count of changes is attempted. A majority of the girls change clothes probably a dozen times, more or less. The material shows even to the unskilled that material of the finest texture has been made into designs of brilliant effectiveness; but there is something more, for the color schemes and blendings have been worked out in a manner to impel sincerest admiration. The lengths run train, ankle and knee, with occasional glimpses of anatomy through slit skirts. Just at the very fall of the final curtain one change to pony-pants discloses the only real flash of anatomy, and of thirty-eight legs undisguised, and as pleasing is the prospect that it is regrettable that the glimpse is practically wasted; the habit burlesque audiences have formed, through past experiences, finds the audience on the retreat before the girls come well into view. This close is a part-repetition of the opening scene, in which H. Terry and Eva Mull started proceedings a pretty song, "I've Got the Ring," etc., which carried with it, as indeed all the numbers do, some original formations, prettily worked out. With encores the effect described a chain of prettily costumed girls running across the front of the stage to emerge again at the back, repeated often and always changed in poses. Another particularly effective grouping was used in "The Garden of Love," led by Ed Lovitt and Fay Tunis. In darkness a tiny house is placed at the back of the stage, and around it is erected a fence; the girls kneel in a circle around the yard and the principals lead. Eva Mull has a number cutely done, "Rag Baby"; and Fay Tunis gets away with credit at the head of "Lady Killing Kitties," down toward the close. One number which might, if expedient, be built up by the advent of the chorus is "My Yiddisher Colleen," by Will Fox, Harry Mark Stewart and the Misses Tunk and Mull. This quartet didn't seem to get it over as strong as might be desired. Six men help the girls through the ensembles, and when the principals are added to a scene the stage is filled. The company is made up of clever people generally, the chorus keeping pace in ability with most of the principals with a resulting good effect. Fox and Stewart represent a pair of clean Hebrews. Their wardrobe, make-up and method are clean and they get their laughs on legitimate claims. There is only one questionable bit of business indulged in, a bit of kicking and spitting, which is in very bad taste and should be eliminated. Otherwise the book and business are absolutely clean and commendable. As for laughs, the results prove that an audience may be kept in continuous outbursts of merriment without resorting to vulgarity. The restaurant scene in the last act fairly bristles with brightness and the laughs pile high. Fox and Stewart provoke the fun and Dorothy La Mar feeds the "straight" business faultlessly. This girl would offer a clean credit slip if she would add one more dress to her wardrobe; she wears a corse gown three parts of the time, and has a parasol which doesn't match. Possibly these may be small things for fault-finding, but in a production so perfectly guarded in other details, even these little shortcomings are magnified. Eva Mull is a classy little mite, full of vivacity. Terry plays with a light-comedy understanding which is refreshing. He has a snappy way with him that counts mightily in the success of the performance. A pillar of strength is Harry Z. Yost, who plays a "straight" with evidences

of an ability rare in burlesque; he puts over a "Satan" bit in remarkably good shape, and at all times boosts general results. Fay Tunis contributes not only good looks, but a sincerity of purpose which atones for what she sometimes does not quite accomplish. She she fails to always convince, she is everlastingly trying and has the makings of a clever performer if she will but persevere. Ed Lovitt is entitled to special praise. He presents a manly front, has a fine voice when considered from the standpoint of tone and volume, and puts across his songs splendidly. He acts well, too. In personality he is a reminder of Joe Howard, although not a copy; but he has the same easy method, a clear enunciation and is built somewhat along the same physical lines. In the final scene a considerable number of laughs are gained through reference to "Hell," a Luna Park concession (which shows in the frame-up). An oddity is the entrance of the principals in this act, sliding down a wooden "chute" to the stage. Numberless bits of originalities are disclosed all through the show; nothing is done in any way recalling previous methods of staging a production. It's a great show. WALT.

STAR AND GARTER (Wm. Beebe, mgr.).—The reopening of this beautiful theatre was more of an event last Sunday than was the fact that the "Fads and Follies" had arrived to start the "Wheel" season; for shows may come and shows may go but, outside of Manhattan, this remains the model burlesque theatre of America. When the season closed last spring decorators were turned loose and when the house opened for the current period the interior presented a completely changed appearance. The ceiling, which was originally a smooth spread of plastering, has been beautified by the addition of eleven heroic figures of drapery in the form of a circle around the edge of the dome. Panels have been supplied and the whole ceiling and interior has been decorated in white and gold in oil. The Sunday night audience was an example of what cleanliness in burlesque means. Husbands and wives, young chaps and their best girls and families of folk almost exclusively occupied the orchestra, floor, balcony and balcony boxes. Women were almost in a majority, and their laughter and appreciation of a show presented without vestige of suggestiveness marked a strong contrast to the guffaws of the "rough necks," catered to by a certain element among burlesque managers. The house was in convulsions of laughter more than half the time; there were little laughs and big laughs, roars and screams, and the show given by Roger Imhof and his assistants can be set down as a dynamo of merriment. Imhof dominated the proceedings with legitimate comedy methods, presenting his Colts, a surety of the same mellow touch of naturalness that has brought him a reputation for supremacy. In both halves of the entertainment the comedy proper and the chorus features are practically separate institutions. After the story is told the girls come on, a few numbers being interpolated from time to time. A score of these numbers is a strengthening feature of the entertainment. Imhof, Conn and Corinne lead the variety section with the time-tried acid-tasted "Dr. Lauder," starting the period after intermission with rounds of laughter. Although it may be heresy to suggest improvements upon such a venerable number, it would seem that a laughing finish would better be substituted for pantomime which falls; the deed is done when the "lung tester" blows up and with that big shout proceedings might better end. Gertrude Everett has second place for her round of topical ditties. She is a magnetic little girl with strong individuality and puts across her ditties in capital shape. In the comedy section of the show she also plays a part with credit. Snyder and Buckley's musical act maintains the standard of veteran vaudeville valiantly and with the "two-man-band" finish offers novelty to cap-stone an enterprising structure of high score comedy. Their efforts are also prominent in the brass-band finish of the first-part wherein the entire company lines up with some sort of a noise maker to bring down the curtain in a blare of trumpet, clash of drums and a chorus of vocal riot. In this inning the sixteen largely good looking girls appear in red tights. May Bushell leading in a suit of tight-fits in which she looks exceedingly nifty. Again at the finale comes a further display of female forms, the girls showing off natively in lavender tights with Miss Bushell once more the leader. Margaret Miles, a lady of plump and pleasing proportions, has part in the comedy and leads effectively a couple of numbers. Suzanne Corinne, Miss Bushell and Miss Everett are also called upon to sing the lead for numbers and get away with flying colors. In the matter of costuming the show passes muster fairly well, but there is nothing noteworthy in this line. "Fads and Follies" will pass further to gauge than anything else; this is always desirable factor there is an abundance. WALT.

RUSH TEMPLE (Walter Shaver, mgr.; agent, W. V. M. A.).—Bill, 25, best in some time, several of the "try-out" acts showing to good advantage. Temple started with his punching. His cleverness with the mits and bags sent him away with big applause. The Elliotts, a couple of harpists, were next to prove worthy of better chances, and from the showman should not find trouble in securing time. Polley and Krebs presented "Teddy the Mighty Hunter in Africa." Two men are in the cast, one playing the role of Roose-

velt and doing exceedingly well, while the other has comedy as a lion. Eventually they get down to sharpshooting. The Two McCanns entertained with singing and dancing. Charles F. Haynes introduced "mind reading" run something on the same lines as hypnotic seances, which brought the first real laughs of the evening. Numerous other specialties were "tried out," but those mentioned were the most meritorious. H. R.

CENTURY (L. A. Calvin, mgr.; agent, Earl J. Cox).—Cool weather has increased the attendance. Levina and Nelusco, opening, were well received. La Pearl and Hogart pleased with song and dance. A. M. Livermore presented "Lorraine," the doll, and did nicely, closing the show. For the second half of the week an evenly balanced bill. Marvellous Cogan held interest with comedy roller skating. The hit fell to Christopher and Ponto. Their impersonation of the Italian character was handled without a flaw. Closing, Thomas Meegan and Co., in "On The Q. T.," kept the crowd laughing and held them in. H. R.

THALIA (Tom Murray, mgr.; agent, Chas. Doutrick).—20, Tendeheia, a female cartoonist, opened and pleased. The Three Dales brought many laughs with their comedy sketch. The hit was Barrett and Earle in "Who's Who?" Miss Barrett first appears as a stranded actress doing a brief monolog. Arthur Earle entertains with whistling. At the close, Baby Barrett-Earle was introduced, the two-months-old youngster sharing the applause that was accorded the act. Dunbar's Goats, well trained, were well received, closing the show. H. R.

WILSON AVE. (J. C. Burch, mgr.; agent, W. V. M. A.).—A small attendance for Sunday matinee. A very good bill for the final half of week. Merrilwe and Raney opened. Beeson and Harris won favor. Lee Beggs and Co., in "Old Folks at Home," did nicely. Sampsel and Riley, pleasing impression with songs. "Little Hip," headlined, closed the show well. H. R.

Somers and Stork, presenting "Jackson's Honeymoon," begin a season of W. V. M. A. bookings which last until April next, with the opening of the Trevett's season Labor Day.

RIVERVIEW PARK.—The eight days' engagement of Miller Bros. & Arlington's "101 Ranch" within the park enclosure resulted in packed business for the two Sundays and large attendance for the most part, throughout the week. Wednesday night everything was sold, and it is reported that for the last half of the week business was big at every night show. The matinee run flat to middling. The crowd was enthusiastic when the show was witnessed Wednesday evening. The "steer roping" number was particularly exciting, as a couple of the animals took on an extra spurt of ugliness. The "bucking" also excited enthusiasm. The clowning of the show was especially appreciated by the audience, the "policeman" and "rube" keeping the shouts

going most of the time. The program was all handled with spirit and dash and the entertainment as a whole gave splendid satisfaction.

The Virginia now stands alone surrounded by excavations and material for the skyscraper which will rise at Haled and Madison. It was thought at first that the Virginian property might be embraced in the new structure.

The Warrington, Oak Park, opens Saturday night as a stock house with Grace Hayward leading woman in "The Lion and the Mouse."

Ed R. Lang has returned to his desk in the Pantages local office after a month of vacationing on the Pacific Coast.

Chas. Rohr relates that after two years of litigation which Anne E. W. Frazier brought against him for alleged infringement of her

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Music by
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rights in using a bicycling device, the New York Courts have dismissed the whole affair, thus putting him in possession of his act without further legal likelihoods.

Geo. S. Wood, who lately retired from the Colonial's publicity desk, has entered business for himself as a promoter of fruit lands in the irrigated and unirrigated West. Noble and Brooks begin a string of W. V. A. bookings next Monday at the Novelty, Topeka, Kan., which will carry them through the season. Julian and Dyer and Tutz McGuire are busy on the Jake Wells time, both acts booked on the same bills for ten weeks more.

The Velde Trio rested here last week for their first lay-off in over six months. They came in from the S-C time and last Tuesday opened their second season of W. V. M. A. time, playing fairs in Illinois, Michigan and Wisconsin for the present. Dick Crolius and Co. open Monday on "Tink" Humphries' bookings at Rockford. Hayes and Bandy return to their old time vaudeville partnership next week, booked by "Tink" Humphries for Saginaw and the Butterfield time. Bernard and Orth began their W. V. M. A. season at Saginaw last week.

Lee Muckenfuss is here from the Casey Office, New York, called to the bedside of his mother, Mrs. B. S. Muckenfuss, who has been ill, but who is now convalescing.

Mabel Barrison has sold her Barrison theatre, Waukegan, to Arthur A. Frudenfeld, who has been local manager since the house opened. The house will continue W. V. M. A. bookings.

Two of Chicago's summer shows, "My Cinderella Girl," and "The Girl in the Kimono," have taken to the one night stands of the middle west. The Whitney show opened last Sunday night in Joliet.

Fred W. Hartmann, Jr., who previously managed the Lyric, Fort Wayne, has been selected to manage the Comedy when it opens in October. This is the newly built theatre which lasted only a few weeks as a North Avenue 10-20 in opposition to Sittner's.

"Ten-twenties" carrying Paul Goudron's booking in the local field have opened, the Republic and Sittner's starting last Monday. The new Hamlin Avenue will presumably be ready for dedication the last week in September. This house is located half way between the Kedzie and the newly opened Lyda, both Association houses on the extreme West side.

Frank Ehrendal, of Ehrendal Bros. and Dutton, acrobats, was injured by a fall during the first show at the Grand last Saturday night. He was knocked senseless but it was thought that, upon his recovery, he would be able to work the second show. When time came for them to go on a second time, it was discovered that Ehrendal's mind had been affected by the fall and that he was in no condition to work. This was announced from the stage. Suddenly two women arose from the audience and ran screaming from the theatre. It was discovered that they were the wife and sister of Ehrendal; they had been out walking and dropped into the theatre to witness the show, knowing nothing of the accident earlier in the evening. It is not thought

that Ehrendal will be permanently affected by the accident, although he received a very ugly fall.

A child born in this city recently to Mr. and Mrs. Dick Rutherford of the Hagenback-Wallace Shows lived only a few hours. Mrs. Rutherford (Almee Sutton) will rejoin the show at an early date. News comes from the show that owing to another injury to Mrs. Geo. Holland's knee the Hollands may be compelled to retire for the rest of the season.

The Majestic, Montgomery, where dramatic stock has been played, returns to Inter State vaudeville bookings Labor Day.

Sam J. Curtis and Co. finished over five months of S-C bookings last Saturday and upon their return to Chicago were supplied with six additional weeks of Paul Goudron's time, opening at the Colonial, Indianapolis, Monday.

Walter Stanton, through Sol Lowenthal, has begun suit against Dramel & De Vall for \$300, a claim for salary due. The "glant rooster" played Chicago this spring in a "Chanteclair" act which the firm produced, but sufficient bookings could not be secured. Stanton was held over for one week without his salary being paid.

The Bonsett Troupe, now playing Chicago lots with the Gentry Show, have been engaged by James Matthews for ten weeks of local Morris time, starting in February.

Victor Kremer is forming a corporation, backed by Western capital, for the purpose of publishing popular music. Professional offices will be maintained in New York, Chicago and San Francisco as soon as they can be established.

The Rex began with vaudeville, 25, moving pictures having been the offering all summer.

Burning up good money: The Minnesota State Fair is advertising on Chicago billboards.

The Linden and President open 20, continuing Morris vaudeville at 10-20.

Lee Krause gained such an extensive knowledge of vaudeville while he was house detective at the Saratoga, when it was a theatrical hotel, that he is now a booking agent, representing acts exclusively.

George A. Fair, who has been out of the theatricals since he, years ago, was local manager for Will J. Davis, at the Haymarket, will have charge of the Policemen's Benevolent Association Benefit, which starts, 11, at Orchestra Hall. Vaudeville will be presented for four weeks, W. V. M. A. bookings supplying the opening fortnight, and James Matthews, for William Morris, Inc., the concluding half of the term.

Harrington Reynolds and Jessie Arnold will play the leads in "The Rosary," which opens the Globe's season next Sunday, produced by Rowland & Clifford. The piece is expected to run six or eight weeks.

The La Salle, rehabilitated and under Harry Askin's management, opened Monday with "The Sweetest Girl in Paris." Two other new plays this week: "The Dollar Mark,"

reopening McVickers, and "On the Eve," at the Chicago.

12, Elsie Janis, in "The Slim Princess," will replace Montgomery and Stone, in "The Old Town," at the Studebaker.

Trouble brewed for the Sheridan soon after Robert Pottinger opened it. The house closed after its second week, and its future is in abeyance. This is the first real black eye the popular and numerous 10-20's have received. The Sheridan is a newly erected place.

Harry Singer, for years connected with the La Salle and later with the Princess, has been made manager of the Alhambra, Milwaukee.

James H. Hutton, who has done the Cort's press work since the house opened, joined Viola Allen's business staff as special literary purveyor in advance, at Minneapolis, Monday.

Gentry Bros.' Circus continues for another week on Chicago lots, six stands in various sections of the South Side being this week's route. The show gives neighborhood parades each day. The show's sixth week in town starts next Monday. No Sunday shows are given.

George W. Lederer and Harry Frazee went to New York in advance of "Mme. Sherry," which ended its Chicago run last Saturday night at the Colonial. They will both reside permanently in Manhattan hereafter. "The Follies of 1910" comes to the Colonial.

William Morris returned to the cast of "My Cinderella Girl" for the two closing performances, at the Whitney, last Saturday. "Alma, Where Do You Live?" is underlined for 10. The police scared the German translation away from the Illinois when it threatened to come in here last spring, and it remains to be seen whether its asserted naughtiness shall bar it a second time from Chicago.

To add to theatre managers' woes, baseball played by electric light was introduced last Saturday evening at Comisky Park. When Wm. A. Brady found that Chicagoans would not fall for "Jim the Fenman" at the Grand, he said in the newspapers that folks out this way were going back as theatregoers. He took the piece off Saturday. The baseball-at-night thing seemed to have been the last straw. "The Girl and the Drummer" opens at the Grand next Sunday.

Vere Barrett and Arthur Earl, after a preliminary try with their revised act at the Thalia, last week, will prepare to open their regular season's route with the Inter-State tour at Little Rock, 5, features of the opening bill for the house's season. Miss Barrett's mother accompanies them this time to watch out for their two-months-old baby, now breaking into the game. The act was formerly Vere Barrett and Co., but since Earl has risen to the dignity of a father he asserts himself by putting his name up.

"An Artist's Inspiration," recently tried out at the Bush Temple, has been revised, and in its new form played the Empress, Milwaukee, last week, as a regular vaudeville act. Allie Leslie Hasson, late of Howley and Lee-

lie, started last week upon a long string of Jake Sternad's bookings in the South.

Innes and Ryan, at Oak Summit, Evansville, Ind., this week, start three months of miscellaneous bookings previous to the time set for their Inter-State route to begin.

The terrific wind which stirred things up along Lake Michigan last week blew down the amusement tent which Harry Shannon had erected for a week at Mendon, Mich. The audience had departed, and although the big top was badly damaged, and although no accidents to performers. The canvas canopy which 101 Ranch had erected in Riverview Park stood the strain, but Eddie Arlington spent an uneasy night at the Auditorium until he found out about it.

Edward L. Bloom, general manager of William Morris, Inc., is alive. In the Grand Trunk wreck at Oursand, Mich., three people were killed in the very stateroom Mr. Bloom had reserved for his use. His plans changed, and he did not go East, as he had intended to do.

Henry B. Toomer and Nan Hewins have been resting at Gary, Ind., for a month. They open on W. V. M. A. time Labor Day with "It Happened in Loneyville," booked by "Dolph" Meyers.

Charles E. Kohl, Jr., has gone to Alberta, for a vacation. He will stay a month, the Academy and Star booking meanwhile, being in the hands of Charles E. Bray, manager of the "Association."

Rosalie, favorably known to "Wheel" burlesque, is touring this section as a member of a nine-people musical show which stays a week in a town and puts on two pieces.

Tom Hanks, manager of the National, is back from a vacation to Yellowstone Park, smoked out by the forest fires which have created such devastation in Idaho and Montana.

"San Souci's" management contemplate throwing out the rides and similar schemes of amusement at the end of this season and conducting the park after the manner of Blumarck Gardens in future.

Labor Day will find almost every theatre in Chicago under way for the season. The opening of our fleet of 10-20's will provide occupation for about 500 acts of all calibre in that class of houses alone.

"Her Son" will be succeeded at Powers' Labor Day by "The Traveling Salesman." Either proving enterprise on the part of the Powers management or a lack of fitness as a "\$2.00" attraction for the exclusive Powers, "Her Son" will be seen at the Milwaukee Avenue house in a few weeks.

The Haymarket has, this week, "The Time, the Place and the Girl," following its first week as a latter-day combination house with "The Red Mill." Next week, "The Broken Idol."

Raids upon the poor old La Salle were resumed last week, and then prohibited by injunction Saturday. Harry Askin captured possession of the house through a spectacular

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"NOW SHE'S ANYBODY'S GIRLIE"

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"O-O-O-OHIO"

BROWN and AYER

"HONOLULU RAG"

WILLIAMS and VAN ALSTYNE

"SHAME UPON YOU, NANCY"

BENJ. H. BURT

"SUGAR MOON"

MURPHY and WENRICH

"OH, YOU DREAM"

JEROME and SCHWARTZ

"THE VALE OF DREAMS"

BAER and SCHMID

"LOVE DREAMS"

CRAWFORD and BLANKE

"SWEET RED ROSES"

ANITA OWEN

"MAYBE YOU'RE NOT THE ONLY ONE WHO LOVES ME"

BRYAN and BOTSFORD

"CURLY HEAD"

McKENNA and GUMBLE

"BAND, BAND, BAND"

BROWN and AYER

"THE MAN IN THE SILVERY MOON"

BROWN and AYER

"THE SONG OF THE OPEN SEA"

BAER and SCHMID

"WHAT IS THE WORLD WITHOUT YOU"

J. HAYDEN CLARENDON

"I'M JUST PININ' FOR YOU"

WILLIAMS and VAN ALSTYNE

"SILVER BELL"

MADDEN and WENRICH

"I'M AFRAID OF YOU"

BRYAN and GUMBLE

"CAVALIER RUSTICAN' RAG"

WILLIAMS and VAN ALSTYNE

"THERE'S A GIRL UP IN THE MOON"

JEROME and SCHWARTZ

"HE GOT RIGHT UP ON THE WATER WAGON"

WILLIAMS and VAN ALSTYNE

"CHANTICLEER RAG SONG"

MADDEN and GUMBLE

"TICKLE TOES"

SPENCER and SPENCER

"I WON'T BE BACK TILL AUGUST"

BRYAN and GUMBLE

"I'LL MAKE A RING AROUND ROSIE"

JEROME and SCHWARTZ

"MARY, YOU'RE A BIG GIRL NOW"

HEATH and BENKHART

"MOVING DAY IN JUNGLE TOWN"

BROWN and AYER

"OH! YOU SPEARMINT KIDDO WITH THE WRIGLEY EYES"

JEROME and SCHWARTZ

"BE CAREFUL HOW YOU HANDLE ME"

JEROME and SCHWARTZ

"DOUGHERTY"

JEROME and SCHWARTZ

"PA'S TYPEWRITER"

BENJ. H. BURT

"UNDER THE SUMMERTIME MOON"

MADDEN and GUMBLE

"SUNDAY NIGHT"

BURT and GUMBLE

"SEA SHELL"

SHISLER and BAER

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raid two months ago. The Singers, in retaliation, raided the shop last Friday. The whole mess is a continuation of the Askin-Singer differences which have been in court for many months. A new outfit of opera chairs was made necessary by the recent Singer swoop, otherwise the new house was undisturbed for its opening.

LeVee's Columbia, Grand and Foster theatres, are now booked by Earl J. Cox. This is an early season forerunner of house-grabbing which is an all-winter sport with our regiment of booking agents. Nobody thinks anything of it, and everybody indulges in it. It keeps the actor active in finding out who books and for how long.

John J. Hughes was out of the cast of "Romeo," at the American, after Thursday because of an injury to his foot. Adelaide did her specialty without him accompanying her. Joe Keno played both "The Dog" and "The Fox," and will continue in those roles until Hughes is able to don the foxskin in Omaha.

SAN FRANCISCO

VARIETY'S Western Office,
908 Market Street.

By LESTER FOUNTAIN.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Bill this week below average. Renee, "Goddess of Music," dropped in opening position. Minnie Dupree and Co., presenting "The Minister's Wife," appreciated. McKay and Kantwell were on too early to show value, but got away splendidly. Kaufmanns, well applauded. Kragg's Trio have ordinary offering and failed to start anything in the choice spot they held. Mr. and Mrs. Irwin Connolly have a pretty artistic vehicle, well received, leaving the house in a quiet mood. Al. Jolson was handed a tremendous reception, and easily cleaned up. Jolson is the season's biggest hit. "Top o' the World Dancers" highly enjoyed.

NATIONAL (Zick Abrams, mgr.; agent, S.-C.).—Very good program this week. Loretta, aerial wonder, appreciated as a novelty. His apparatus and set very effective. Leeds and Lamar scored big, through fast, snappy work. The material is mediocre. Dorothy DeSchele and Co., in "Thirty Dollars," left a good score behind. Black and McCone found favor. Al. Lawrence went very well, but overstay. The Mayvilles, good impression.

WIGWAM (Sam Harris, mgr.; agent, S.-C.). Rose and Ellis deserved better than opening position. Will Davis should provide himself with better material. However, he passed the danger mark. Rawson and Clare were one of the hits of the bill. Miss Clara makes a splendid appearance, and "Just Kids" is one of the classiest playlets seen around here in some time. Dorosh and Russell closed strong. Symonds, Ryan and Adams did very well, thanks to excellent dancing. Tim McMahon's "Pullman Porter Maids" scored big hit.

CHUTES (Ed. Levy, mgr.; agent, Pantages).—The Chutes program is poorly arranged. Tiller Sisters, fair; Bob Finley, did nicely; McCarte Sisters should cut down the dancing. Their other efforts scored big. The Dorland, clever. Superfluous comedy hurts the offering. Murphy and Francis, colored brought down the house. Frank Milton and De Long Sisters cleaned up with an excellent laughing turn.

AMERICAN (James Pilling, mgr.; agent, S.-C.).—The bill at the downtown house this week shows a big improvement over that of last week. Harry Tsuda is an excellent equilibrist, and was well applauded. Swor and Westbrook went poorly when trying to pad the offering with unfunny material. Viola Crane and Co. found appreciation. George Alexander aroused some response. American Travesty Co. offered a good opening piece, and looks favorable for the future.

PORTOLA CAFE (H. Hermanson, mgr.; Henry Garle Amusement Director).—La Estrellita; Miss E. Leslie; Mr. Albert Pench; Senor Luis Famias.

ALCAZAR (Belasco & Mayer, mgrs.; stock).—"The House in Order."

SAVOY (J. W. Busey, mgr.; direction John Cort).—"The Lottery Man."

PRINCESS (Sam Loverich, mgr.; musical comedy).—"The Mikado." Ferris Hartman.

COLUMBIA (Gottlob & Marx, mgrs. direction K. & E.).—Rose Stahl in "Chorus Lady."

Ground was broken, 22, for the new Richmond, which opens Nov. 20. This will be the only theatre in this district playing vaudeville. At the last primary election Richmond District registered approximately 10,000, and figuring the population between five and six to one against the registration, the new house

will have practically a city of at least 60,000 to draw upon.

Manager Sam Harris purchased the entire furnishings of the Van Ness from the owners, Messrs. Gottlob & Marx, 23.

The Alcazar opens its regular stock season, 29, with Arthur Piner's "His House in Order." Among the new members of the company will be Jane Gordon, leading woman; Grace Barbour, Thurston Hall, leading man; Thomas Chatterton, juvenile.

Mabel Valentine Morree, "The Female Sandwich," anticipates freeing herself from the bonds of matrimony. Miss Morree was supposed to be heart-free.

Zick Adams left, 23, for his ranch near Sisson, Cal., to arrange for the construction of a handsome office building upon a choice piece of property he recently purchased in the town.

James K. Hackett has been booked to play the "open-door" houses in the Northwest. He will appear in a repertoire of plays. The company to support him will be organized mainly in this city and will travel East.

Elia Herbert Weston has the distinction of receiving the first telegram sent over the wires of the Western Pacific. It was signed by Passenger Agent E. L. Lomax, authorizing the company's agent here to supply two first-class tickets for a sister team booked into the Daniels Theatre, Salt Lake City, by Mrs. Weston. The sisters were unable to leave, and Beth Marlon, soubret, was booked instead. The company has promised to forward to Mrs. Weston the original copy of the wire, which she will have framed.

May Yohe left, 26, for Portland, Ore. Archie Levy, who booked Miss Yohe into the Bismarck for two weeks with seven more to follow in Los Angeles and Ocean Park, at a salary of \$250 a week, is up in the air over the "throw down" given him.

Ellyery's Royal Italian Band begin a five weeks' engagement at Idora Park 25. They followed the Nevasars Ladies' Band.

The Bevan Opera Co., at present playing at Idora Park, Oakland, begin an indefinite engagement at the Garrick (old Orpheum) Sept. 5. Prices 25, 50, 75 and \$1.00.

Charles Mack closed 21 a most successful week's engagement at Grauman's Star in his three-act play, "Come Back to Erin."

Walter Shannon (McKenzie and Shannon) is renewing a host of acquaintances, made during his popular engagement here before the fire as leading man with the Tivoli Opera Co.

Albini relates an amusing instance which happened recently. He had been playing the slot machines and had close on to a couple of hundred cigars to his credit. He informed the manager, or managers (it returned to twenty, whenever they wanted a cigar to get one at the stand, which Albini found they were doing on an average of three and four apiece a day and five and six towards the end of the week. A game of seven-up between Albini and the manager cost the latter fifty cents, which he neglected to pay, but was rained Saturday night, when he found same deducted from his salary. Albini then grew angry and charged the house with \$4.60 for lithographs, which he collected.

Al Jolson at the Orpheum this week is registering one of the biggest individual hits of the season.

The Mike Kelly Musical Comedy Co. closed at the American 27, the company disbanding. Kelly will open as producer Sept. 5 at the Star Theatre. Bob Cunningham and his wife (Edith Meville) will return to vaudeville. "The American Travesty Stars," a people under direction of C. T. Wiffen, will succeed the Kelly Company.

Albert E. Pench opened at the Portola Cafe 21.

Sol Siebenbauer, treasurer of the Orpheum, this city, returned 19 after an extended trip through Europe.

The demolition of the Van Ness commences Sept. 1, the lease held by Messrs. Gottlob & Marx having expired. The Van Ness is a wooden building and one of the costliest houses in the city, costing \$124,000, and was in use but three years, playing "syndicate" attractions. A large apartment house will probably occupy the site.

N. A. Wagner, former angel and Manager of Kolb & Dill, brought 29 for \$23,917 against the comedians. Wagner requested and

secured a temporary restraining order preventing Kolb acting independently of him (Wagner). According to Wagner he began to act as manager for Kolb & Dill when they were in bad circumstances. An agreement was made whereby he was to receive \$50 a week and \$50 additional for expenses. He put in \$1,500 cash, paid several hundred dollars for freight on some properties and assumed a debt of about \$2,000 the pair owed for printing. He was to receive 25 per cent. of the profits less than \$20,000, and 10 per cent. exceeding that figure. It is alleged by Wagner the company during the first year profited to the extent of \$56,000, and even more the second year, but he has failed to receive the percentage and salary for printing. He brought suit against the comedians, which resulted in a separation, Wagner saw his money fading away and a request for it brought nothing. When seen, Mr. Wagner said the suit, although brought formally against the team, was aimed principally at Kolb.

The Grand, Liberty, Broadway and Haight St. Theatres in this city are all playing split-weeks.

Mrs. Elia Herbert Weston is still holding her desk in the Pantages offices in this city.

The Jose, San Jose, booking through S-C is reported to be doing a very satisfactory business.

Several rumors are afloat regarding the recent disposal of the California theatre (re-named Liberty) to Messrs. Brown and Estes by Benny Michaels and H. Litchenstein. Michaels is known to be dissatisfied over the deal and when asked agreed to give a few details of the transaction. When Michaels and Litchenstein secured the lease on the California, they undertook to complete the building, but it called for more money than they could command at the time and they had to secure credit. When the house opened, Nov. 28, the California Theatre Co. was incorporated to prevent creditors attaching the box office receipts. Business did not come up to expectation and the house ran behind. To protect the California Theatre Co. the North End Amusement Co. was organized, which assumed the former's obligations. About this time Litchenstein made a trip east, leaving Michaels behind to manage affairs. Finding them getting worse he decided that a trip down south would do him good, which he accordingly took, leaving instructions for Mrs. Alexander, the owner of the property, to conduct the house. Upon his return the California Theatre Co. was in the house and entered into an agreement whereby Brown was to advance \$5,500 cash to satisfy the creditors and Michaels to get his half back, to which proposition Michaels claims Brown fully acquiesced, but entered into no written agreement. After the deal was consummated Michaels stated that he had been frozen out. Brown having taken in Estes Michaels's attorneys are at present preparing papers to oust Brown and Estes. The strong point that Michaels bases his case of dispossessing Brown and Estes out of the house is that while the North End Amusement Co. was in charge of the California Theatre Co. the latter has no lease from Messrs. Michaels and Litchenstein, the original lessors of the property. The original lease has fourteen years to run. When asked when he intended starting proceedings, Michaels stated that he preferred waiting until business conditions warranted, as the house at present would simply be an expense. In the meantime Michaels is installing several vaudeville acts weekly in his M.P. house, which is directly opposite the Liberty. Last week the Liberty installed a brass band in front of their house, Michaels retaliating with a bally-hoo of a like nature.

The "American Travesty Stars," which replaces the Mike Kelly Company at the American, consists of Billy Onslow and Eddie O'Brien, comedians; Hugh Metcalf and Geo. Best; Jeanette Fletcher, primo-donna; Kate Carlson, soubret; Pearl Jardienne, Alice Roberts and a chorus of twelve. The management is contemplating a departure from the slapstick comedies that have been presented here, the new company presenting a series of high class condensed operas.

Elaborate preparations are being made for the Admission Day Celebration 9-10-11. Phil Hastings has been devoting his valuable energies to the publicity end of the arrangements.

Art Hickman, that smiling young stage manager, is again recuperating at Boyes Springs.

Bert Levey will leave next week for Los Angeles, where he intends reopening booking offices.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—It was almost an entirely new show this week, and it played well to a capacity house Monday night. One of the Lasky pieces, "The Photo Shop," held down the big name position and it was very well liked. The first twenty minutes of the act carried it through to an applause finish, but there was considerable of a flop and a weak finish after a corking good start. Charles J. Stine and Mamie Fleming are big savors, the latter getting a lot out of the comedy, and Miss Fleming adding many laughs and putting over a dandy song hit. There is not much to the act, aside from this pair, though Eugene Redding does well as the Frenchman, and Anna Kenwick makes a good show leading a march. C. Dora and her "Golden Globe" proved a good snapper on the end of the bill, holding the entire house seated for the whirlwind finish, which brought a liberal response. It is a very showy and cleverly handled act. Mathews and Ashley, down next to closing, drew away a big share of the honors, the talking passing nicely and the song finish dressing the act up just right. Bothwell Brown, the female impersonator, landed solidly through his last two numbers. Browne makes a good picture as the "Fencing Girl," and the "Serpent of The Nile" demands attention. Browne is no better or worse than others of the "Salome" contingent. He is much handicapped by his inability to sing, but he managed to draw a few gasps when he doffed his wig and won considerable favor. The live snake he used gave Elsie Fay a chance to burlesque the opening of her act, and it started her off well. "Funny Face" and the "Belle of Avenue A" pulled her along nicely and ended fairly well, though started badly and ended fairly well, though it is of light merit throughout, and is only improved through clever handling of the roles of Charles W. Bowser and Ethel Hinkle. Wheeler Earl and Vera Curtis met with prompt favor in their singing and talking act, "Innocent Abroad." A too confidential way of talking by Miss Curtis held back the act somewhat, but the points were there and when heard, they scored. The act was a big applause winner. Les Navas opened with some nice trapeze work, a very good balance on the bar, followed by some clever foot juggling taking the act off very well. Pictures.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McKugh).—A couple of cancellations made the show run slowly on Monday. Cutting and Fennell did nicely with some acrobatics. The girl should dress more attractively, and it would add, for she has the appearance. The pair should also think up a trick or two out of the ordinary routine which they follow. Saunders and Cameron showed a comedy juggling act above the average for the small time. The man should cut out the opening line addressed to the girl. He handles his tricks well, and the girl does no more than stand around and hand objects to him which helps some. Ed. Winchester mixes up some talk with drumming, imitations and xylophone playing. All passed, and would go better but for the speed he employs. He could tone down a lot and improve. Sasha Gordien, a girl violinist, pleased with several selections well played. Budd and Clare received some reward for their comedy efforts. Steele and Conley pleased, and Woodford's animals won a liberal share of the show's honors. Pictures.

PHILADELPHIA HIPPODROME (M. W. Taylor, mgr.; agent, Taylor & Kaufman).—For the final week of the outdoor show season here, Polat, Harry Six, Du Callon, formed a trio of feature acts. Others, Belle Hathaway's Monkey Circus; Mad Daly and Co., Joe Fanton and Bros.; Wayne Beasley; Doyle, White and De Groot; Cadeux; Alice De Garmo; Aldines. Pictures.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Musical Tolans; Great Santel; Elliott and Neff. Pictures.

GIRARD (Kaufman & Miller, mgrs.; agents, Taylor & Kaufman).—Shelvey Bros., Four English Rosebuds; Al and Lella Sharp; Nick Carter. Pictures.

MANHEIM (Furman Bros., mgrs.; agents, Taylor & Kaufman).—Yamamoto Bros.; La Pearl Sisters; Coppinger and White; Verno. Second half—The Protts; Ada Wagner and Co., Frank Bolz. Pictures.

GEM (Morris & Anck, mgrs.; agents, Taylor & Kaufman).—Gregorio and Elma, Epps and Loretta; West Bender. Second half—Ernie and Ernie; McClain and Mack; Carroll. Pictures.

20TH STREET PALACE (C. H. Kellner, mgr.; agents, Taylor & Kaufman).—Ernie

and Ernie; McClain and Mack; Carroll. Second half—Gregoire and Elmina; Epps and Loretta; West Bender. Pictures.

PLAZA (Chas. Oleschlager, mgr.; agent, H. Bart McHugh).—Helen Carver; Silat; Tait and Amee; Adair Trio; Considine Trio; Stan Stanley and Bro. Pictures.

AUDITORIUM (W. Herkenrider, mgr.; agent, H. Bart McHugh).—Wallace and Beech; Harry Lamont; Davies and Wallen. Second half—Murray and Stone; Grim and Satchel; Gilbert Saroy. Pictures.

GERMANTOWN (Dr. Stumpff, mgr.; agent, Chas. J. Kraus).—First half—Chester D'Amor; Judge Trappnell Troupe; Bertram; Lem Reese; Adair and Henny. Second half—Chester D'Amor; Judge Trappnell Troupe; Billy Ray; The Trents; Ray and Ward. Pictures.

HIPPODROME PALACE (J. Segal, mgr.; agent, Chas. J. Kraus).—Dennette Sisters; Magneto; Marie Ellsworth. Pictures.

PALACE (Julius E. Aronson, mgr.; agent, H. Bart McHugh).—Good bill this week with the honors liberally divided. MacLachlan Brothers and Guy Hunter had the big type place, and their singing and dancing drew liberal reward. The Boyd Brothers scored strongly with some capital loose stepping. Phil Bennett landed a solid hit in a singing specialty, his shimmering number bringing him warm recognition (and he did not use "Silver Moon"). Jim Harkins put over three songs to good applause. Harkins has the voice for the kind of songs he uses, and knows how to send them over. His last one is rather old for him, if he expects to keep up front. Burk and Finn did nicely with the old act of Burk and McAvoy. The Two Hardts met with favor in some burlesque strong man stuff. The Marshalls scored well with a lively musical and dancing act. The man has a freak double-tone voice, which he makes good with. It is one of the best colored teams seen hereabouts in a long time. Pictures.

TROCADERO (Sam M. Dawson, mgr.).—"Kentucky Belles" got off to a false start with a badly made up show, and it did not take the management long to drop the flag on the bunch and make ready to start over again. The show will have to be made over new from start to finish, and Manager Charles Foreman was busily engaged in the reformation this week. There are spots in the "Kentucky Belles" which are good enough to be allowed to remain, but they are few and far between. "Friends" and "Chickens by Night" the first part and burlesque are without merit. The former is an old piece, used in many guises. There is nothing to the burlesque. Joe Opp and Frank Rice were entrusted with the comedy roles, and got nothing of value out of either piece. Opp put out "raw" material in his specialty and in the afterpiece for real, but with little effect. William D. Colton did as well as could be expected with what he had to work with. Jean R. Darrow, La Belle Helene and Brownie Carroll are the women principals. Neither stand out prominently for merit. Miss Darrow dresses her part nicely. La Belle Helene is cast poorly, for she has not the voice to fill a soubrette role. Miss Carroll passes on looks and appearance, and properly supplied with material, should do well. Charles Relyea was billed to do his physical culture specialty, but did not, appearing in the "Dance of the Orient" number presented by La Belle Helene and playing two small bits in the pieces. Mildred Partridge, the "Golden Venus," in classic poses in the nude, was featured. Colton and Darrow offered their singing and talking specialty. The hit of the show went to the Martell Family, in a cycling act. The making over of the "Kentucky Belle" can start from the chorus, for this is one of its strongest assets. The girls look and work along the average lines, and could be drilled into a sprightly bunch. Stella Hastings and Grace Harmon were given numbers to lead. Both acquitted themselves satisfactorily. There are several catchy numbers, and the costumes and stage settings are attractive, without being above the ordinary in richness or quantity. A snappy working soubrette would be a big card for the "Belles" and help to put the needed speed in the show. The comedy needs to be built up, and may come with the changes to be made. In arranging this part of the show, the blue pencil should be wielded freely on Opp's specialty. La Belle Helene's act was well received, and there is enough material in the olio to hold up this end. With this foundation the management should whip the "Kentucky Belles" into a good show.

WILLIAM PENN (Geo. Metzel, mgr.; booked direct).—Frolic Sextet; Greater City Quartet; Great Probat; Raymond and Otto; Emerson Trio; Frelai Brothers. Pictures.

PARK (F. G. Nixon-Nirdlinger, mgr.; booked direct).—Cycling Demons; Miss Raymond; Fox and Ward; Martella Brothers and Astell; The Campbells. Pictures.

PEOPLE'S (F. G. Nixon-Nirdlinger, mgr.; booked direct).—Goldie Rheinhart and Co.; The Carters; Bill Jones; Most Twins. Pictures.

CRYSTAL PALACE (D. Baylissin, mgr.; agent, Chas. J. Kraus).—Bohemian Trio; Mike Scott; The Rodgers; DuMullon; Raleigh and Raleigh; The Western Trio.

MAJESTIC (Alex. Miller, mgr.; agent, Chas. J. Kraus).—Quigley and Adair; Cecil Leonard; G. Gossitt; Miss Euzé Clough; The Hillmans; Toy Burton.

ALEXANDER (Geo. Alexander, mgr.; agent, Chas. J. Kraus).—John and May Lively; LaSahae; Dave Woods' Animals; Murphy and Deligh.

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FAIRHILL PALACE (C. Stangel, mgr.; agent, Chas. J. Kraus).—Zella and Kent; Richard Bros.; Harvard and Cornell; Scott and Harris.

WOODLAND AV. PALACE (J. Benn, mgr.; agent, Chas. J. Kraus).—Babe Hughes; Bert Fields; Murphy and Diehl; Reese and Reese.

MAJESTIC PALACE (J. Berger, mgr.; agent, Chas. J. Kraus).—Val and Lottie Newman; The Olexer Trio; Frank Gallager.

MAJESTIC (Wm. Valli, mgr.; agent, Chas. J. Kraus).—The Hillmans; Ed and Rolla White; DuMullon; Dave Wood's Animals; Mike Scott; Val and Lottie Newman.

GAYETY (John P. Eckhardt, mgr.).—"Girls From Happyland." Show welcomed by crowded houses, and scored strongly.

CASINO (Elias & Koenig, mgrs.).—"Big Banner Show." Opened strong, and met with general approval.

Billy Farnon and the Clark Sisters will open on the United time at the Fifth Avenue Monday, with a newly arranged act. The trio have been enjoying a vacation for several weeks.

Belle Gordon and Al Barber have received several weeks' booking over the United time, opening at Columbus next week.

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ZEISSE'S HOTEL

Opposite the Walnut and Casino Theatres, Philadelphia, Pa.

William Sheppard, director of the orchestra at the Gayety, returned from an extended vacation in Maine. Shep. is one of our best little directors, and he was warmly welcomed this week.

The Slater Theatre at Pottsville will be booked through the Taylor & Kaufman agency. The house will open 5. It was formerly booked by the United.

ATLANTIC CITY

By I. B. PULASKI.

YOUNG'S PIER (W. E. Shackelford, mgr.; agent, Ben Harris through U. B. O.).—Bessie Wynn, dainty, clever; Musical Johnsons, xylophone, hit; Quigley Brothers, scored; Mad-den & Fitzpatrick, well liked; Emil Hoch & Co. good; Keno, Welch & Melrose, funny; Marseilles.

CRITERION (E. N. Downs, mgr.).—M. P.

STEEPLECHASE PIER (E. L. Perry, mgr.).—M. P.; Pavilion of Fun.

STEEL PIER (J. Bothwell, mgr.).—M. P.; Murphy's American Minstrels.

MILLION DOLLAR PIER HIPPODROME (J. L. Young & Kennedy Crossan, mgrs.; agent, Jos. Dawson direct).—Four Casting Dunbars; Mile. Martha; Steve Miac & Co.

The Torleys; The Lucifers; Al Yoder; Winston's Sea Lions; American Minstrels.

ATLANTIC GARDEN.—Mantell Bros.; Morgan Brothers; The Shorts; Theresa Miller; Great Montague; Van Leer & Lester; West-ern Union Trio; Burke & Urdin; Madge Dugan; Ethel Reynolds; Charles & G. Stewart; The Gallaghers; Willard & Raleigh; Dancing Johnsons.

EXPOSITION (W. Z. Patno, mgr.).—M. P.; illustrated songs.

Fred E. Moore, manager of Apollo, and his father, Fred Moore, left Sunday for a week's hunting in Maine.

Billy Cullen, who formerly did a single in vaudeville, and Jennie Ward, who did a piano-logy, will shortly appear in a new act.

On the Steeplechase Pier in the Pavilion of Fun, there is a picket maze which is called "The South Pole." It is not particularly difficult to find the "pole," which is a smooth staff situated in the centre. At the entrance to the maze a sign reads that the management will give \$2.00 to the prettiest girl who climbs the pole. Last week two girls of about eighteen years of age and both good looking asked Gene Perry, the manager, whether they were pretty enough to win the prize and of course he answered "yes." The girls readily found the "pole." One tucked her skirts under her and shinned up to the top. She promptly asked for the prize money. When she was asked her name so that a press story could be written about her, she balked, for the name is well known in Pittsburgh. The girl got the \$2.00. The next day the pole was greased.

Arthur Hardy who manages the Hotel Willard and The Lucerne in New York was here for a few days with his wife as the guests of Mr. and Mrs. W. E. Shackelford. Mr. Hardy at one time had several acts in vaudeville among whom was Julius Tannen, being the latter's manager.

Blanche Ring in "The Yankee Girl" played the week at the Savoy. Cohan & Harris' newest comedy "The Aviator" at the Apollo.

AUSTRALIAN NOTES.

By MARTIN C. BRENNAN. 11 Park St., Sydney, July 30.

TIVOLI.—Present bill is a feast of headline acts, consisting of Tip, Powell and Kate Vasey; The Charlenes; Leo Brunins; Fred. Keeton; The Dardinis, and Lieut. Travis. Also here are Clarence Tisdale; Bob Lloyd; Nellie Power, and Sam La Mert.

NATIONAL.—Wills and Hassan, hit; Nat Clifford, English comedian, likewise. Others are J. M. West; Guillaume & Co.; The Stars, and usual holdovers.

OPERA HOUSE (Melbourne).—The Kremos; Mendel, blind pianist; The Falcons, acrobats; Vaude and Verne; Tom Dawson; Irving Sayles and Ted Kalman.

GALEITY (Melbourne).—Gardiner, Rankin and Griffin; Delavale and Gilbert; Jack Kearns; Wally Richards; Cliff Quartet, and Vera Kearns.

TIVOLI (Adelaide).—Billy Williams and Lily Langtry are the big items. Others, usual holdovers.

Ted Holland, at Brisbane, is doing very good business with a show that has no particularly good item at present.

Gray and Graham reappear in Sydney next week. The act has been a scream throughout the various centres.

Several Australian acts are to try their luck in America during September. A few are leaving by the outgoing mail steamer Zealandia. Amongst the first batch are Con Moren and the Banvards. The latter are a duo of comedy sketch artists, whilst Moren is a clever Italian dialect comedian.

Harry Williams, once of the American skating team of Norris and Williams, is now safely ensconced at the Lyceum, Sydney. He is now doing nicely. By the way, Fred. Norris is somewhere over your side now.

The Charlenes, jugglers, &c., who were over this way some few years ago, returned recently with an act that can claim originality and versatility as its hall marks. On its initial production (the first on any stage) in Sydney, the act was a tremendous hit. It combines a potpourri of straight and eccentric juggling, dancing and xylophone playing. Several new pieces of business are introduced, one in particular bringing down the house, whilst the comedy assistant, an entirely new character, is a valuable acquisition. The act will play America next year.

Johnny Summers, the English lightweight, outed "Rodie" Unholz in nine rounds at Brisbane last week. The latter has a great following amongst the variety people here.

Allan Shaw departs America towards today, whilst Clarence Tisdale, the American colored tenor, is also numbered amongst the outgoing passengers, but whether he will drop off en route is not yet known. Clarence has been here some years and is a big favorite.

Richard T. Stross, who came out here with the Kille's Band some time ago, leaves for America Monday next. He is quite a young man and is reckoned to be the finest cornet soloist heard here for many years. From Chicago (pronounced by him, Shee-kag-o) Stross will play American thru billed as Australia's foremost cornetist. And when they hear his twang, Gee.

Apocryphal above, an act now playing at the Tivoli has "America's foremost juggling comedy act" on the bill. The team is the

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Dardini's and consists of a woman and two men. The chief of the act is a most phlegmatic German, whilst the others are English.

Nat Clifford, the English comedian and pantomime artist, leaves for America very shortly. He is one of the finest leg-mania exponents ever seen here. A domestic comedy, full of screams, will be his opening line.

Billy Williams, whose songs are so well known on the Edison records, leaves for the States about October. His Australian season has been very successful.

Americans now resident in Sydney are looking forward to the advent of Walter Kelly, the Virginia Judge, due here shortly.

Victor Martyn, one time partner in the Australian juggling team of Jarvis and Martyn, now playing America, arrived from the states by the last mail. He is to be married to Maud Florence, soubrette and acrobatic dancer. In the near future will return to America with a new act.

BALTIMORE, MD.

WILSON (M. L. Schallbey, mgr.; agent, Joe Wood; Austin Bros.; Hoyd & Veola; Tilly Whitney; Sunetars Japs; Healey & Harry; Ray Raceford).

VICTORIA (Chas. E. Lewis, mgr.; agent, William Morris; Harry Sullivan & Co.; Variety Quartet; Dan Mason; Les Valadons; m. p.).

ACADEMY (Harry Henkel, mgr.)—Lewin-Moretti Trio; Lane & Goodwin; Eugene & Carrie Richie; Sanford & Darlington; m. p. MONUMENTAL (Monty Jacobs, mgr.)—"Passing Parade," a good example of modern burlesque. Pretty girls, tasteful costumes, bright music, and a good comedy department. Make it an attractive show. Attendance good.

GAYETY (Wm. L. Balfout, mgr.)—"Midnight Maidens." A new organization which promises to rank with the best. The large chorus is featured. Harry Emerson is principal comedian. "The Girl I Met at Rector's" and "American Hawaii," the burlesques, are old friends in new dress, but good results are obtained with the material at hand. Also: Creighton Bros., Harjo and McCue, Fannie St. Clair, McRobie and Sears. Usual big crowds.

SAVOY (Sol J. Sophie, mgr.; agent, William Morris)—This week a good program, well arranged. Willie Hoyt Wakefield was appreciated. "Charlie Case made them laugh." Four Stargrooves, knockabouts, good reception; Francesca Redding & Co. in "Honora," well received; DeFaye Sisters, good; Ray Crocker and Pleks, excellent; LeClair, novelty juggler, fair; Clivette, pleased. Pictures.

MARYLAND (Frederick Berger, mgr.; agent, U. B. O.)—Opening week. Ed. Keller has the house by arrangement with Kernan. Nora Hayes and Jack Norworth are the headliners and they held down that position in great style. Charles L. Gill's Players in "The Devil, the Servant and the Man" hit; Nellie Lynde and Albert Weston, big applause; Zenita, violinist, well liked; Tascott, "coon shouter," caught them strong; Camille Trio, knockabouts, rousing finish; Vittorio & Georgetown, novelty acrobats, some tricks never seen before around here; Kinetograph.

THAYMORE CASINO (John T. Macaslin, mgr.)—Vaudeville.

Hiness prevented Adelaide Keim from appearing at the Savoy this week.

Another suburban resort got a knockout punch when receivers were appointed for Luna Park. This place is the original "Jonah." First a storm partly wrecks it, next fire badly damages it, then one of its main backers is drowned, and now lawyers will be wrangling over the bones. Whether it will close at once or be continued till the end of the season has not been decided.

Rube Cowan, who "tickles the ivories" at Shapiro's local "emporium," is down at Atlantic City enjoying the soft breezes and other things.

News of the death of Herbert Ingraham was received here with regret. Whilst it was known he could never recover his health, still his end came as a shock.

Billed as a singer and character comedian, one was led to think that Harry LaMont was an acrobat to read his notices. In my report I had him as appearing with the "Jolly Girls" at the Monumental. When I dropped in to the Victoria Harry was holding the stage. I made an error of commission, and so did two local papers.

LARRY.

BEAUMONT, TEX.

PEOPLE'S (Rupert Cox, mgr.; agent, C. E. Hodkins). Rehearsal, 1.30, Monday. The Glisandos, comedy musicians, good; Alberto,

acrobat, excellent; Lloyd Spencer, singing and talking, clever; Stadium Trio, acrobats, well received; Torcat and Flor D'Aliza's troupe of trained roosters, an exceptional novelty and hit of bill.

VAUDETTE (Theo. Clemmons, mgr.; Billy Elwood, agent)—Rehearsal, Monday, 1.30. Emma Elwood, the dancing kid, very good; Donoro Trio, German singers and yodelers, well received; Harry Lee, singing and talking, good; Harry Bingley, b. f., very good; Frank Hill, singing, good; Daisy Dean and Well, s. and t., good. WALKER.

CINCINNATI

HARRY HESS, VARIETY'S Central Office, 107 Bell Block.

EMPRESS (Edward Shields, mgr.; agent, S. C.; Sunday, rehearsal 10).—Cincinnati becomes the starting point for the S.-C. Circuit, with openings Sunday. The second season began with a beautifully redecorated and enlarged lobby, making the theatre very inviting. The house staff is as follows: Ed. F. Shields, manager; A. W. Sutton, treasurer; Nat Binder, asst. treasurer and chief usher; Harry Sutherland, chief doorkeeper; John Buck, stage manager; Rudolph Tschudi, leader of orchestra. Pearl Stevens, opened, fair; Kretore, good; John Dillon, scored; Hallen and Fuller, big; Helm Children, hit; Lind, artistic and scored.

AMERICAN (Harry Hart, mgr.; agent, direct; Sunday, rehearsal 10).—The American began with a new policy and scale of prices. Four shows are given daily. The prices have been raised to 35c. The entire house has been remodeled, both inside and outside; fourteen boxes installed. House staff: Chas. Fields, stage mgr.; Jas. McArthur, asst. stage mgr.; Jacob Bruhl, properties; Raymond McCrabb, stage electrician; Fred, Rea, house electrician; Harry Joseph, advertiser; Harry Culver, treasurer; F. Muscroft, asst. treasurer; J. T. R. Cass, musical director. Opening bill strong. Harvey Hammond and Co., fair; Arthur Browning, hit; "Gypsy Wayfarers," excellent; Williams & Sterling, scored; Adonis and Dog, excellent; Huford and Chain, good; "Ten Dark Nights" went big.

PEOPLE'S (James E. Fennessy, mgr.)—"Broadway Gaity Girls." STANDARD (Frank J. Clemens, house agent)—"Vanity Fair."

ROBINSON'S (Sam Rose, mgr.; agent, Casino Co.; Monday, rehearsal, 10.30).—Earle Sisters and Co., very good; Lottie O'Malley, good; Petrie and Lewis, good; Joe Bogart, good; Eddie Nelson, hit.

Louis G. Beer, formerly superintendent of Keith's Fifth Ave., New York, has been appointed superintendent of Keith's Columbia, Cincinnati.

I. Turner is erecting a theatre in Terre Haute, Ind., which will be on the S.-C. Circuit.

CLEVELAND, O.

HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.)—Reed Bros. open with novel feats on the rings; Alf Grand and Ethel Hoag, comedians, breezy and spontaneous; Trovillo and Co., ventriloquist work, pleased; Valerie Bergere Players, very fair; Augusta Glose, pianolist, vocaliste; The Pampkins, musical act, did nicely; Jere Sanford, singer, has particularly good voice; Vardaman, feminine impersonations, headlines the show.

PROSPECT—Roser's Aerial Dogs are marvelous; Irene Lee and her Candy Kids are a lively trio of s. and d.; Perkins, Lappin and Co. head the bill; Carl Statler, comedian, won favor; the Stubbienfeld Trio, aerial gymnasts of note.

STAR (Drew and Campbell, mgrs.)—"Star Show Girls."

EMPIRE (Ed. McArdle, mgr.)—"The College Girls."

COLUMBUS, O.

KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.; Monday, rehearsal 10.30).—Jerome, acrobat, fair; Cross and Maye, very entertaining; Marguerite Newton, assisted by Chas. Roman, good; Miller and Lyles, colored, hit; Herbert Brooks, clever. GRAND (Ira R. Miller, mgr.; agent, Coney Holmes; Monday and Thursday, rehearsals, 11.30).—20-31, Anderson and Anderson, good; Marie Heclov,

dancing, fair; Riley and Ahern, neat dancers; Florence White, pleasing; Walter Beemer and Juggling Girl, well liked.—PRINCESS opened with vaudeville booked by Gus Sun 20. Edw. Browning, formerly at the Columbus and Collin's Gardens, will manage the house. Vardelles, sketch, ordinary; Murray Bliss Butler, good cartoonist; Dagmar Dunlap, harpist, entertaining; Elsie Marie Folk, violinist, pleasing.—COLUMBUS (Thompson Bros., mgrs.; agent, Columbus Vaudeville Agency; Monday, rehearsal 10.30). De Aerial and Ritchie, well liked; Maudie Duval, soubrette, fair; Wagner and Gray, pleased.

LITTLE CHARLEY.

DAVENPORT, IOWA.

AMERICAN (C. E. Berkell, mgr.; agent, Wm. Morris; rehearsal, Monday 12.30).—Opens 29th with Irwin and Herzog; Owen Hoffman and Co.; Langslow, rifleman; Mae Taylor; Kroneman Bros.

PRINCESS (Thayer and Schaffer)—Stock. Opens 28th with "When We Were 21." Mr. Chester Bishop, last season's leading man, being the only familiar face left over.

FAMILY (J. A. Munroe).—No announcement. Running pictures.

BURTON—Chamberlain Kindt Co., legit. "Our New Minister," Sept. 2; "Lulu's Husband," Sept. 3, mat and night.

GRAND—J. L. Hughes (K. and E.)—No announcements. SHARON.

ELMIRA, N. Y.

MOZART (G. W. Middleton, mgr.; agent, Edward Mozart; Monday, rehearsal 10).—Green and Jolly; Potter and Harris; Quail and Vedmar; Oliver Crane; Charles Maurer, and m. p.; good houses. HAPPY HOUR (G. H. Van Demark, mgr.; agent, U. B. O.; Monday, rehearsal 11).—Arthur O'Brien and Co.; Gertrude Black; Delaney and Wohlman; Florence Douglas; Gus Frederick; Josef Samuels, and m. p.; excellent business.

J. M. BEERS.

ERIE, PA.

FOUR-MILE CREEK PARK (H. T. Foster, mgr.; agent, Harry Hahn)—James Logue, good; Buford, Bennett and Buford, went big; Wm. J. Curtis, very clever roosters; Koli and Miller, well received; Musical Brandons, good.

WALDAMEER PARK (H. T. Foster, mgr.; agent, U. B. O.)—Shannon and Morris, went big; Harry Raeburn, very clever; Catherine Cronin and Co., very good sketch; Gordon and Barber, excellent.

ALPHA (E. H. Suerken, mgr.; agent, Marcus Loew; rehearsal, Monday 10).—Joe and Ella Fondlier, clever; Dotson and Lucas, very good dancers; Thos. Potter, Dunne, excellent; Lew Virden and Gertrude Dunlap, went big; Hill and Ackerman, we received.

HAPPY HOUR (D. H. Connelly, mgr.; G. H. Ver Beck, agent).—Monette and Crawford, very good; Bert Le Van, good.

M. H. MIZENER.

FALL RIVER, MASS.

BIJOU (L. M. Boas, mgr.; agent, direct; rehearsal, Monday 10).—M. p. and Aug. 20-31. Claude Rell, wire artist, excellent; Lester and Kell, comedians, very good; Rose and Severns, good. Sept. 1-3. Moran and Tingley, the upside-down dancers; Emily Dodd and Co. PREMIER (L. M. Boas mgr.; agent, direct; rehearsal, Monday 10).—M. p. and Aug. 20-31. The Rouseys, very good; Wesson, Walters and Wesson, comedy sketch, a hit; Henschaw and Morris, s. and t., good. Sept. 3. Lewis Sisters, dainty musical offering; Dodd and Downer, comedy offering; Collins and Prevost, humorous acrobats. PALACE (Wm. B. Stecker, mgr.; agent, U. B. O.; rehearsal, Monday 11).—M. p. and Thea Lightner, s. and t., good; Harland and Hollins, comedy musical act, very good. Sept. 1-3. Marion May, s. and t.; Vanmoltke and Frank, comedy sketch; Gardner West and Sunshine, s. and t. and costume changes. LINCOLN PARK THEATRE (I. W. Belp, mgr.; agent).—Lincoln Park Oper. Co. presenting "Gloffe-Gloffa," very good. EDW. F. RAFFERTY.

EVANSVILLE, IND.

OAK SUMMIT PARK (Edw. Raymond, mgr.; Sullivan-Considine Bookings).—Count de Butz and Tossell, performed many clever feats on the bicycle. The American Newsboy Quartette, very good; Innes and Ryan, good act; Miss Ryan's costumes were greatly admired by the ladies; Grace De Wintres, scenic ventriloquist novelty act, received much applause; Kalinowski Bros., acrobats, good.

New Grand Theatre will open next Sunday matinee, Sept. 4, after a few changes are

made in the house, including new draperies. The theatre will continue on the Orpheum Circuit. Mr. Beeher is here superintending the "housecleaning." OBERDORFER.

HARRISBURG, PA.

ORPHEUM (C. F. Hopkins, mgr.; agent, U. B. O.).—Ellen Richards, tight wire act, good; Mamie Harnish, singing comedienne, pleased; Chas. A. Murray and Mae Hamilton, in skit, went big; B. A. G. Trio, songs, fair; Neil O'Brien and Co. in sketch, laughing b. f. burlesque; Raymond and Caverly, German comedians, scored big hit, many encores; S. W. LaVeen and Co. made big hit; pictures, fair.

HIPPODROME (A. L. Rounfort and Co., mgrs.; agent, Rudy Heller).—Lady Marie, chimpanzee of Parnabask's circus; Harris Twins, contortionists; m. p.

PAXTANG PARK (Felix Davis, mgr.; agent, Wm. Morris).—Musical comedy, "Two Old Cronies," presented by John B. Willis and Co., last week of the season.

Wm. Rexroth, of A. L. Rounfort and Co., mgrs. of the Hippodrome, has taken a long term lease on the unused car barns in the residential section of the city uptown, and will remodel them so as to be able to put on an eight-act vaudeville show and pictures, with a seating capacity of 2,800. Work on remodeling property will be started in a few weeks. J. P. J.

HARTFORD, CONN.

POLI'S (Oliver C. Edwards, mgr.; agent, U. B. O.; Monday, rehearsal at 10).—Homer B. Mason and Co., sketch, exceptionally clever; Morton and Morton, immense; Lancton, Lister and Co., very good; Verona Verdi and Bro., violinists, fine; McIntyre and Franklin Twins, dancers, class; Hickey Triplets, acrobats, a hit.—HARTFORD (Fred. P. Dean, mgr.; agent, J. J. Clancy; Monday and Thursday, rehearsals at 10).—20-31, Frank McRea, sharpshooter, sensational novelty; Gilmore & Corbin, monologue, good; Three Swells, singers, hit; Johnny Wise and Co., went big; Hartford Stock Co. in talking pictures, big hit as usual. 1-3, Talking pictures; Adelle St. Alva; Stone and Sheldon; Kel and Kelly; m. p.—SCENIC (Harry C. Young, mgr.; agent, direct).—Ill. s. by Marion Marshall and Walter Williams. NOTES.—Poli's closed a very successful stock season last Saturday night. Vaudeville opened without a wait and the house was packed Monday night to welcome the variety artists. The opening bill is one of the best ever seen at the Poli house.—Parsons' Theatre opens for the season when Cohan and Harris present the new four-act play, "The Member from Ozark." Several picture houses which closed during the summer will reopen Monday.

R. W. OLMSTED.

HOBOKEN, N. J.

EMPIRE (A. M. Bruggemann, mgr.).—Opened as a spoke in the Eastern Wheel (burlesque). Two large houses gave evidence that the change from polite vaudeville was not unwelcome. Phil Sheridan's "Marchion Girls" opening attraction. Good bill presented.—LYRIC (Grant Riggs, mgr.; agent, Loew's).—Alfred and Pearl; William Stead; Emma Bernard; Kent Sisters; Robinson Trio; pictures. JOHN KAY.

KALAMAZOO, MICH.

MAJESTIC (Harry Crull, mgr.; agent, W. V. A.; Monday rehearsal 11).—Carroll, Gillette Troupe, acrobats, sensational and clever; Ralph Cummings and Co. in "The Typewriter Girl," a headline sketch and well staged; Samson and Douglas, clever; Austin Walsh, comedy musical, fair; Wayne La Mar, acrobatic dancer, good. CLEMENT.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Monday rehearsal, 10, week 22. Splendid program, capacity houses. Annette Kellerman, headliner, instantaneous success; Harry Atkinson, musical imitator, excellent; Clifford and Burke, burnt-cork comedians, clever; Four Cliftons, acrobats, adroit; Holders—James Thornton; Imperial Musicians; Edwards, Davis & Co.; Adale's Animals.—LOS ANGELES (Geo. A. Boyer, mgr.; S.-C. agent).—Monday rehearsal, 11. Good program, uniformly good houses. Mr. and Mrs. Perkins Fisher, headliners, sketch, immense; Wheelers, jugglers, very catchy; Josephine Saxton and "Dixie Kids," good; Helen Stuart, singer, fair; Francis O'Reilly, impersonator, took well; Mabel More, trapeze, entertaining.—Levy's (A. Levy, mgr.; L. Behymer, agent).—Monday rehearsal, 10, excellent program, packed houses. La Solita,

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Spanish dancer, attractive; Madge Maitland, singer, pleasing; Bob Albright, well liked; Steward and Elwood, big favorites.
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MALDEN, MASS.
AUDITORIUM SCENIC TEMPLE (J. W. Bradstreet, mgr.; agent, Quikley Amusement Bureau, Malden, Mass.).—Opening bill, Monday, rehearsal 10.—Opening bill, Carter Taylor and Co.; Lambert Bros.; Mabel Sterling; Three Albarattes, Honey Johnson. T. C. KENNEY.

MEDFORD, MASS.
BOULEVARD (J. W. Gorman, mgr.; Monday, rehearsal 10).—Brindamoor; Ehretto Bros., acrobatic; Marron and Helms, minstrel; Burdette, Johnson and Burdette, comedy acrobats; Mystical Musical Duo, novelty instrumentalists; The Otto Bros. T. C. KENNEY.

MERIDEN, CONN.
POLI'S (Tom Kirby, mgr.; Monday, rehearsal 11 a. m.).—Dillon, extemporaneous lecturer, fair; Madge Hughes, singing comedienne, good; Scott and Davis pianologue, fair; Kaufmann Bros., tuneful originalities, good; Sammy Watson's Farmyard Circus, very good, the hit. 1-2-3, Berkhardt, Flynn and Parker; Robinson and Bissette; Al Carleton; Harry L. Schroeder and Co.; Arthur Tuohy.

HANOVER PARK—(R. P. Lee, mgr.; Amer. Vaudeville Cir., agent).—Eddie Horan, comedian, good; La Contra and La Rue, musical act, fair; Randolph and Lockhard, novelty singing, very clever, the hit; The Great Frederick, wire artist, good. W. F. S.

MERIDIAN, MISS.
GEM (D. J. Hennessey, mgr.; Williams-Coolay, agent).—22-24, Harding and Wasson, comedy skit, good; Lucene Whitmore, s. and d.; Pete Terry, b. f., decided hit; m. p. 25-27, The Connells, s. and d., splendid; Hardy and D'Almune, musical act; m. p. H. B. MAY.

MILWAUKEE
MAJESTIC (James A. Hukler, mgr.; Orpheum Circuit, agent; rehearsals, Monday 10.30). Gennaro's Band, good musical act; Lilly Lena, dainty singer of dainty songs;

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Robert Dempster, popular monologist; Clown Zarthe's dogs, pleasing act; Ward and Curran, in a funny skit; Welch, Meady and Montrose, laughing hit; Murray and Lane, in a musical comedy skit; Ernest Scharr, very versatile musician; Henri French and Marion Lane, clever entertainers.
CRYSTAL (C. I. Fischer, mgr.; rehearsals, Monday 10 a. m.).—Six Juggling Normans, remarkable balancing act; Holland and Webb, very popular number; McGrath and Yeoman, interesting act; Harding, very clever performance; Ill. songs and Crystalograph, complete bill.
GAYETY (W. E. Mick, mgr.).—"Queen of Bohemia," splendid production, entertaining.
STAR (F. Trotman, mgr.).—Miner's "Americans," with Dave Lerner, giving a good performance.
EMPRESS (Daniel McCoy, mgr.; Sullivan and Considine Circuit).—Good vaudeville bill headed by the Momo acrobats, 6 other good acts.

MOLINE, ILL.
FAMILY (Harry Sodini, mgr.; W. V. A., agent; Monday, rehearsal 1 p. m.). Opens 28th with Tom Linton's Jungle Girls; The Great Laurette and Co.; De Rosa and Co.; Sam and Ida Keeley, songs and pictures.
MOLINE—Chamberlain Kindt and Co., legit. Sept. 1, "Our New Minister;" Sept. 2, "Lulu's Husband;" Sept. 3, "Classmates."
BARRYMORE—K. and E., legit. Sept. 15, Chauncey Olcott; Sept. 18, "Three Twins."
SHARON.

NEW BEDFORD, MASS.
SAVOY (J. W. Barry, mgr.).—Aug. 29-31, Musical Tremaines well received; Codin and Clifford, nimble dancers; m. p.
VIEN'S (E. D. Davenport, mgr.).—Aug. 29-31, Cole and Coleman, clever; Nat Wharton, popular; m. p. H. C. TRIPP.

NEWARK, N. J.
PROCTOR'S (R. C. Stewart, mgr.; U. B. O., agent; rehearsal, Monday 9). Very good bill to good business. Edwards "Kountry Kids" repeat former success, as did Robert Henry Dodge and Co.; Amy Butler and Boys, went well; Robert Turner gave a novel lecture illustrated; The Carbery Bros., dance well, and Saona, in impersonations, pleased; The Farrell-Taylor Trio are the hit; The St. Onge Bros. go well on wheels; m. p. close a good show.
COLT (Wm B. Putnam, mgr.).—Opening week of this pretty theatre, crowded houses. The Human Parrot, a novelty; The Balloon Girl, still another one; Ingills and Reading, comedy artists; La Tour Sisters, s. and d., good; Al Herman; Lohse and Sterling, ring artists; Estelle Grant; J. J. McCowan and Co., in cleverly acted sketch; Grace De Mar, comedienne; Libby, a comedy artist; The Robinson Trio of colored comedians; Harry Emerson; all appearing on a split week bill. Prices are 10-15-25. Motion pictures and Ill. songs are interpolated.

ARCADE (L. O. Mumford, mgr.).—This is anniversary week. Harry Lander and Co., funny; George Greenwald, vocalist; De La Tour Sisters; Jennie Curtis, comedienne; Fred, juggler; Flaming, sword exhibition; Rice and Shepherd, acrobatic medians; Elsie La Rose, s. and d.; Ed La Rue, comedian; Mildred Messenger, character comedienne; Barlow and Sweeney, comedy duo; Minnette Kramer, classical torchbearer; Joe Bell, dancer, and May De Ponta and her talking dog; m. p. and Ill. songs.
EMPIRE (Leon Evans, mgr.).—Williams "Imperials," with Harry Cooper. Good show

to good business on opening performances.
WALDMANN'S (Lee Ottelengui, mgr.).—The "Parisian Widows" are doing well and have a carefully selected company.
OLYMPIC PARK (James Beldon, mgr.).—The Aborn Opera Co., in "Fra Diavolo." On the open air stage are Robert's Animals (12th week); Hazel, the bucking zebra; Prof. Warner and Co., and the somersaulting auto, a highly strenuous act; all please.
HILLSIDE PARK (W. E. Thaller, mgr.).—Stevens Sisters, acrobatic, novelty act; De Haven Trio, comedy pole and ladder act; Valoise Bros., hand balancers, and James Hawley, trapeze artist. Wild West Show and aeroplane flights daily.
ELECTRIC PARK (C. A. Duplan, mgr.).—Dorner Stock Co., in "Jekyll and Hyde," farewell week after a very successful season. Open air acts and vaudeville to follow.
Proctor now has three vaudeville theatres in operation here and a park seating 1,200, all doing a very large business.

Two new picture houses are nearing completion on Broad St. and South Orange Ave.

A new \$80,000 theatre, to be dedicated to vaudeville, will be finished before the season closes. It is located on Washington St.

James Gardner, the contortionist, is visiting his folks here.

John R. Phillips, of the Aborn Opera Co., is contemplating a plunge into vaudeville. He is a native of this city.

Olympic Park will give high class shows at the park theatre on Sundays during the fall and winter months. This is a new innovation.

All places of amusement in or out doors are doing a hustling business here.
JOE O'BRYAN.

NORFOLK, VA.
COLONIAL (S. C. Donalds, mgr.; agent, U. B. O.; rehearsal, 10 Monday). Fred and Bess Lucier, excellent; Reta Redfield, hit; Kelly and Kent, great; Van Haven, riot; "Philed Minstrels" (New Act), Jones and Deely, great; bounding Gordons, excellent.
MAJESTIC (J. S. Elburg, mgr.; Norman Jefferies).—29-31, Haslam, mystery act, complete puzzle; Bonner and Meredith, western playlet, fine; Billy Evans, monologue, very good; 1-3, Frint, George and Co.; Hamilton Massey; Great Doppel.
ORPHEUM (S. B. Butler, mgr.; Norman Jefferies, agent).—29-31, Frint, George and Co., did not appear Monday; Hamilton and Massey, eccentric comedians, fine; Great Doppel, very good; 1-3, Haslam; Bonner and Meredith; Billy Evans.
GRANBY (Otto Wells, mgr.).—"Morning, Noon and Night," excellent.
S. R. HELLER.

NEW ORLEANS, LA.
WEST END PARK (Jules F. Bites, mgr.; agent, Orpheum Circuit Co.; Sunday, rehearsal 21). Alice Berry did splendidly; Harry B. Burton might have taken his monolog from a joke book bearing a later date; John A. West and Co.; Kinzo.
AMERICAN (James R. Cowan, mgr.; agent, William Morris; Sunday, rehearsal 10). Jefferson and Fromm, dance well; Garcia and Henningway and Eddie Reeves, also; Chinese Johnny Williams and Co. closed the show.
WINTER GARDEN (Israel and Leopold, mgrs.).—This week's contribution by the

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"Broadway Girls," "The District School," elicited endless encomiums from the proletariat and elite who composed the Sunday night audience. The slapstick, an instrument of humor of which Aeschylus and Aristophanes never dreamed, proved especially appalling.

MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co., vaudeville and pictures.
HAPPY HOUR (Al Burnham, mgr.).—Le Roy and Diamond, sketch; Frank Huggins, wire; Warrill and Kenny, dancers.

James R. Cowan, who succeeds William T. Grover as manager of the American, is here. Mr. Cowan announces that the theatre will be renovated and that forthcoming acts will be bigger, brighter and better than ever before.
O. M. SAMUEL.

OAKLAND, CAL.
ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—"Operatic Festival"; J. C. Nugent & Co.; Flammigan & Edwards; Harry De Vora Trio; "The Police Inspector"; "Hama Girls"; Steg, Mehlinger & King; Lou Anker; Idora; "Ellery's Band."

OMAHA, NEB.
ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal, Sunday 10). A full house witnessed the very good show which Walter Gabriel and Co. and "The Old Soldier Fiddlers" both taking high honors of the evening. Lat the Williams and Co. in "On Stony Ground," well pleased; Six Adairites, tumblers, very clever; Morrissey Sisters and Bros., took well; Grant as the master show, good, but liked better in his monolog, bringing heavy laughs; Dorothy Vaughan, playing good Maria Loe's models, well received; Carlin and Harris did well; Lay Hottel, singer, clever; Congan, good; picture, "The Beauty Trust."
HARTLEY (Gordon H. Hartley, agent; South Theatre, Omaha, Neb.).—Very good show, featuring CAMERAPHO, J. M. M. Arson, agent; Niel Brock, agent; picture, "The Beauty Trust."

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ONEONTA, N. Y.

ONEONTA (Harry E. Hunham, mgr.; agent, Cleveland; rehearsals, Monday and Thursday 1 p. m.).—22-24, Renner and Powers, conversationalists, good; Art Loughlin, b. f. comedian, pleased. 25-27, May Clinton and Co., sharpshooters, well applauded; Alt Corp. violinist, good; m. p. DE LONG.

PATERSON, N. J.

EMPIRE (A. M. Bruggemann, mgr.; H. J. Bruggemann, res. mgr. ind.).—Opened to big house Monday matinee and repeated at first evening show, falling below for third performance. Entirely renovated with several new drops, this house added to its cozy appearance, and the opening bill was a worthy one, made up as follows: Hap, Handy and Co., in a novel soap bubble act; Boyd Giffain Trio, a little of everything; Labakan and his dog; Lyons and Cullum; Alva York, English songstress; John E. Brennan and Co., and m. p. The bill for the second half will consist of Helm and Cozens; Bryant and Saville; Roselle Sisters; Cann and Thiers; Mr. and Mrs. Mellow, and Zeb Zarrow Trio.

OPERA HOUSE (J. J. Goetschius, mgr. Summer Stock).—In offering "Brown of Harvard" the management seems to have struck the popular fancy of the theatregoers of this city, in consequence a record business is in order. LYCEUM (Francis J. Gilbert, mgr. S. & H.).—"Uncle Tom's Cabin" and "Ninety and Nine" are the attractions offered to the many patrons of this popular house during the current week. Coming, "The Thief."

FOLLY (Joe Pine, mgr.; Burlesque, Western Wheel).—The local papers speak well of the show put on by the "Cosy Corner Girls,"

holding the boards during the first half of the week, to be followed by "New Century Girls." VAN ARNOT.

PITTSBURGH.

HIPPODROME (Direction of Harry Davis and John P. Harris).—Burt Shepherd and Co.; Sid Baxter and Co.; 4 Musical Avollos; Capt. Murphy's Cat Family; Mme. Otto's Pet Leopards; Wood Bros.; Kessler and Lee; Sig. Galvanti's Riding Lion; Mlle. L'Enfant's elephant; McPhee and Hill; Viscocchi Bros., musicians; Aerial Wilson's ladder act; Smallwood Relay Races; Elton's Palo Comedians; Fireworks Display; Otto's Big Menagerie.

FAMILY (John P. Harris, mgr.; agent, Morganstern; rehearsals, Monday 9).—The Michelangelus; Curran and Miller; Bernard and Hill; Crawford and Van; De Coret and Rego; Ben Smith; Bert Fordling; Myrtle Butler, m. p. LIBERTY (Abe Cohen, mgr.; agent, Gus Sun; rehearsals, Monday 10).—Harris and Beauregard, good; James R. Kelly, fair; Marion Rynn, good; Brothers Patchen, pleased; m. p. ACADEMY (Harry Williams, mgr.).—"Big Review."

QAYETY (Henry Kurtzman, mgr.).—Rose Syddell's "London Belles." Extra, Millard Bros. M. S. KAUL.

PORTLAND, ORE.

ORPHEUM (Chas. P. Elliott, mgr.; agent, W. V. A.).—Week 22. Cap. Geo. Auger and Co. and Hayward and Hayward, features, went big; Bison City Four, excellent; Paley and Barton, good opener; The Hamilins, neat; Kalmer and Brown, entertaining; Artolo Duo, clever.

PANTAGES (John A. Johnson, mgr.; agent, direct).—Mr. and Mrs. Robert Fitzsimmons, beat drawing card this season; Lillott Bros. ran second; Lesab, female impersonator, good voice and wardrobe; Ewen and Christine, excellent; Yalto Duo, clever.

GRAND (Frank Coffinberry, mgr.; agent, S. C.).—Violet Allen and Co. and Free Setters Four, featured, excellent voices, good comedy; McCormack and Irving, Bell and Richards, Fessio Trio, Mary Ann Brown.

LYRIC (Keating & Flood, mgrs.).—Edward Armstrong Co., "Paquita," featuring Ethel Davis. W. R. B.

PORTLAND, ME.

CONGRESS (E. H. Gerstle, mgr.; agent, Quigley; rehearsals, Monday 10.30).—Mr. and Mrs. Harry Thorne and Co., laughing hit; Lewis and Crossman, musical singing act; Charles Bartholomew, London mimic, pleased. —GEM, Peak's Island (Brown, mgr.).—Wire Opera Co., in "Fit, Fat, Foul," very good. Season closes Sat. eve. Joseph Smith, the tenor, has been engaged by several Boston motion picture houses for the winter season. Miss Mae Kilcoyne, formerly leading lady, left Sunday for New York, where she will join the Ward and Vokes production. Six new girls were added to this week's chorus.

—OLD ORCHARD PIER (Fred Yates, mgr.; agent, William Morris; rehearsals, Monday and Thursday 11).—Kenny and Hollis; 29-31,

Greta Byron, s. and d. comedienne; Roy and Manning, eccentric dancers; Ramsey Sisters, musical comedienne; 1-3, Parker and Palmer Co., college girl athlete and dog Mike; Edwin George, juggler; Joseph H. Smith, rural comedian and musician. —PORTLAND (W. E. Greene, lessee; James W. Greely, mgr.; agent, U. B. O.; rehearsals, Monday 10).—Harold Gatchell, pleasing tenor vocalist; Carly Munroe, male impersonator, took well; Gertrude Dudley and Co., high class singing sketch, big hit; Gilmour and Castle, s. and comedy dancing, impressive scenery, clever artists; Kline, Ott and Nicholson, excellent comedy musical novelty. Mgr. Greely left Tuesday night for New York on business in the interest of the Portland. —RIVERTON PARK (E. B. Smith, mgr.; agent, J. W. Gorman; rehearsals, Monday 1).—The Four Richardinis, acrobatic artists, finished 11 months' tour in U. S. and sail Sept. 14 on Steamship Campana for a tour on the Moss-Stoll circuit; Barker and Murray, refined s. and t. act, classy team; Berry and Berry, comedy act, laughing hit; Darmondy, clever juggling act; Cowboy 4, worthy to head any bill. —SCENIC (Westbrook) (Guy P. Woodman, mgr.; agent, U. B. O.; rehearsals, Monday and Thursday 1).—29-31, Lorrie and Allen, s. and d. costume changes, very good; 1-3, Dolly Marshall, dainty comedienne. —NOTES.

—Manager Gerstle had an offer to go to Rochester, N. Y., to manage Cook's O. H., but decided to remain in Portland. He has signed the contract with the owners of the Congress for another year. —Prof. Letamin, of the Congress Orchestra, leaves for Lowell next week to lead an orchestra. The vacancy will be filled by Prof. F. Earl Bishop, who is very popular with Portland audiences. —Mr. Wright Lorimer, in the "Shepherd King," will be at the Jefferson for the entire week of Sept. 5. —The Boston Concert Orchestra, which has furnished the music for the open air theatre at Riverton Park, will be at the Salem Theatre this winter. HAROLD C. ARENOVSKY.

RACINE, WIS.

BIJOU (F. D. Stafford, mgr.; W. V. A.).—Edith Shaw, very good; Bill De Armo, comedy juggler, holds attention; Searcy and Bishop, b. f., well received; Ethel Alton and Co., in comedy sketch, hit of bill. J. E. P.

READING, PA.

ORPHEUM (C. C. Egan, mgr.; agent, U. B. O.; Monday, rehearsal 10.30).—Stevenson and Nugent, good; Tennis Trio, neat juggling act; Tenbrook and Henry, encores; Earle Mitchell and Co., well received. —PALACE (W. K. Goldenberg, mgr.; agent, Bart McHugh; Monday, rehearsal 10.30).—Gilbert Sarony, laughs; Murray and Stone, well liked; Grimm and Satchell, good; The Beltrabs, clever and novel musical act. —THE GRAND, which opened on Saturday with pictures, announces a return today to its picture and vaudeville policy. G. R. H.

RENOVA, PA.

FAMILY (Albright and McCarthy, mgrs.; U. B. O., agent; rehearsals, Monday and Thursday 3.30).—20-31, W. H. Gallaway, car-

toonist, was poorly received; Gladys Arnold and Co., in sketch, anything but satisfactory; 1-3, Kerman and Brown, s. and d.; Edythe Doyle, s. WM. E. ALBRIGHT.

ROCK ISLAND, ILL.

MAJESTIC, formerly the Hopp, opens 28th under the management of Mr. Quinn and has Alex. Mostoff's troupe of Russian dancers; The Pepper Twins; Ye Old Home Choir, Mae Rich Casey singing the songs; m. p. FAMILY.—No announcement. Running pictures.

ILLINOIS.—Chamberlain Kindt Co., legit. Sept. 1, Mabel Barrison and Harry Conner in "Lulu's Husband;" Sept. 3, "Judgment of Eve." SHARON.

SALT LAKE, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Week 22. Good bill, good houses. Cressy and Dayne, feature. Lyon and Roberts, hit of bill. Captain Gruber's Animals, continuous applause. "Ballet of Light," well liked. The Olmsteads, acrobats, pleasing. Two Dennis, acrobats, good. Van Brothers, pleased. MAJESTIC (Harry Revier, mgr.; agent, direct).—M. P. and vaudeville. Big business. The feature of the bill, Willard Mack, was cancelled in the middle of the week. OWEN

SAN DIEGO, CAL.

QUEEN (E. J. Donnellan, mgr.; agent, S. C.).—Monday rehearsal, 10. Week 23. Watson, Hutchings and Edwards, big; Rio Brothers, gymnasts, good; Metz and Metz, vocalists, well received; Ward and Webber, dancers, well dressed and clever; Excelsa and Franks, bag punchers, good; pictures.

PRINCESS (Fred Ballein, mgr.; agent, Bert Levey).—Monday rehearsal. George De Morio Trio, Savoy and Savoy, Fred Lancaster, All good. Pictures.

GRAND (Walter Fulkerson, mgr.; agent, Burns-Howell).—Monday rehearsal, 1. Phil La Toska, tramp juggler, very good; Boyd and Allen, song and dance, applauded; Verona Trio, instrumentalists, good; pictures.

PICKWICK (E. M. Drukker, mgr.).—Songs by Josie Terrill and Joseph Murray. Pictures. Ordinary show.

EMPIRE (Roy Gill, mgr.).—Songs by Lorraine Thorne; pictures.

JEWELL (Ray Sauer, mgr.).—Pictures.

UNION (F. W. Rublow, mgr.).—Pictures.

RAMONAS HOME (T. P. Getz, mgr.).—Electrical show, "Mission Life." L. T. DALEY.

ST. PAUL, MINNESOTA.

ORPHEUM (Clarence L. Dean, res. mgr.; Martin Beck, gen. mgr.; bookings, direct; rehearsals, Sundays 10).—Nellie Nichols, comedienne, very pleasing; "The Code Book," sketch, pleasing; Arthur Bowen, cartoonist, good; Fentelle and Vallorie, s. and d., pleased; Lyons and Yosco, singing, good; Valentine and Dooley, comedy cyclists, clever; Spisell Brother and Co., sketch, good; m. p. MAJESTIC (Jack N. Cook, res. mgr.; bookings, Pantages; rehearsals, Mondays 10).—Thompson and Farrell, comedy skit, fair;

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Direction, **EDW. S. KELLER**

Miller Bros., acrobats, good; Scherer and Newkirk, musical comedy, fair; Ed. La Zelle, slack wire, fair; Marie Dorr, comedienne, very pleasing; Abbott and Alba, sketch, good; m. p. BEN.

SIoux CITY, IOWA.

ORPHEUM (Martin Beck, mgr.; agent, direct; Sunday, rehearsal 10).—Week 28-2, the opening bill of the season went big. Orpheum, mysterious and interesting; Bernard and Weston, piano and songs, big hit; John P. Wade and Co., sketch, very well presented; Meredith Sisters, songs, numerous changes, fine; Mullen and Correll, conversational acrobats, clever and funny; Bert and Lottie Walton, dancing, good opener. C. S. C.

ST. LOUIS

By FRANK E. ANFENGER.

COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit).—Local interest vies with big stuff. Warren and Blanchard did not go on (Fred Blanchard being ill at his home in East St. Louis, said to be suffering from a severe sore throat) and Mildred Morton took their place. Another home act is "Some Quartet," in a debut. The feature is Grigolatti's Aerial Ballet, better than ever. Others, Carl Sauer-mann, in "The Old Plute Player," Radie Furman; Guerro and Carmen; Sidney Shields and Co., and Savo.

DELMAR (Jack Kearney, mgr.; agent, Wm. Morris).—Brongk's Models; Bunth and Rudd; Gagnoux; Forrester and Lloyd; Kimball and Donovan; Bert London.

FOREST PARK HIGHLANDS (Robert Haf-ferkamp, mgr.).—Dunn and Glazier; Henri-etta Hyron; Eddie Ross; Capt. Jack and Violet Kelly; Jeanette Adler and picks.

STANDARD (Leo Reichenbach, mgr.).—Elmer Tenley and his Pennant Winners in "Harum Scarum," in the olio; May Yule and Eleanor Hovore; Mickey McGarry; Three Hanlons; Collins and Sherry.

GAYETY (Frank V. Hawley, mgr.).—"Bon Ton."

NOVELTY (John Sweeney, mgr.; Mgr. Crawford booking ex., agent).—Patsy's; Gordon and Henry, and Watson, Bandy and Nell; CABBANNE (W. J. Hall, mgr.; Crawford booking ex., agent); Curry and Reilly; Norwood and Norwood; Lew Woods.

DELMAR THEATRE (H. Pipe, mgr.; Crawford booking ex., agent).—Sadi and Sarkoff; Klein and Clifton.

WASHINGTON. (Independent Amusement Company, mgr.; Crawford booking ex., agent). Young and Phelps; O'Neill; the Renos; George Zimmer; Hamilton and West; Lollita Pierce.

LAFAYETTE (Independent Amusement Co., mgr.; Crawford booking ex., agent).—Renos; Young and Phelps; O'Neill, Carr and Blondell; Gus Zimmer.

HAMILTON AIRDOOME (F. Meinhart, mgr.; Crawford booking ex., agent).—George Fredo; Anita Allen; Mlle. Seky; Klein and Clifton.

LIBERTY AIRDOOME (Stoll and Goldman, mgrs.; Crawford booking ex., agent).—Great Atkins; Leona Stephens; Gus Zimmer; Carr and Blondell; Charles Renard; Anthony Bender; Helena.

MANNION (Mannion Bros., mgrs.).—Jennings, Jewel and Barlowe; Larkin and Burns; Halley and Haley; Mary Norman, and Douglas and Douglas.

Of three downtown houses opening 4, the Century, Olympic and Garrick, two starters are musical, "The Girl in the Kimona," at the Century, and "The Prince of Plisen," Garrick.

"Some Quartet," opening this week at the Columbia, and then going to New York to seek Orpheum time, is composed of St. Louis society youths, Wallace Niedringhaus, Chas. E. Flesh, Arthur Cutwell and John Lavine. They sing well and have served a long local apprenticeship.

The Jeffries-Johnson fight pictures are being presented by Sid Hexter in a 2-weeks' engagement at the Grand Opera House.

A new theatre, capacity 1,650, is reported planned for Easton Ave., near Franklin. It is said it will be built for an outside combination, but no details are being given out.

The biggest press agent stunt of the season is on here. A playwright contest by the St. Louis Times was won by Lewis B. Ely, with "Tar and Feathers," a Missouri comedy-drama, and it is being given a professional production by the Suburban Garden Stock Company. All the papers gave it good notices.

YONKERS, N. Y.

WARBURTON (Jos. E. Schanberger, mgr.; agent, Ed. S. Keller; Monday, rehearsal 10:30).—Opened for season with excellent bill. Jack Wilson and Co., headlined; big hit; "Models of Jardin de Paris," riotous; Sam Dody, comedian, excellent; Harry First and Co., in "The Marriage Fee," good; Natalie and Aurie Dagwell, classy; Barrett and Scallen, comedy acrobats, familiar work nicely done; Seldom's "Venus," art poses, appreciated; pictures.

ORPHEUM (Sol. Schwartz, mgr.; agent, U. B. O.; Monday and Thursday rehearsal 12).—25-27. Beesle Valdere troupe, cyclists, good; Dan Dawson, English comedian, excellent material, hit; Sadie Sherman and "Gypsy Girls," singers, well liked. 29-31, Maud O'Dell, in drama, "The Awakening," strong climax, held big interest; Sharkey, Gelsler and Lewis, comedians, hit; Winkler's Military Dancers, pleased; pictures.

GETTY SQUARE (Ed. Rowlands, mgr.; agent direct.—Capacity, 400; formerly ran pictures only (independent), now three acts weekly; 26-27, Anna May Weeks, s. and d. comedienne, dainty.

The Warburton opened with the following house staff: John Paulsen, treasurer; Frank Capps, stage manager; Charles Klass, musical director; Thos. Hargraves, property; John Blake, electrician; John J. O'Connor, adv. ext. Many artists who played here last season will be pleased to note the addition of two to the former orchestra of four. Another innovation is in the usher line; five girls neatly dressed in black.

Dan Dawson, the only male on the Orpheum bill 25-27, said he thought it a shame that Bill Lykens should have sent him here to play alone on a bill with ten women. CRIS.

YOUNGSTOWN, O.

IBORA PARK (Perry Barge, mgr.; American Booking Offices).—Jerome and Hunter, clever; Coogan and Park, good; Hamilton and Howlet, bright; Goodall and Craig, laughable skit; Lorie troupe, lively.—NOTES.—Harvey Arlington, late of Benton Harbor, Mich., has become manager of the Nixon, a "family" vaudeville and picture house.—The Grand opened regular season Aug. 29 with A. G. Field's minstrels.—The Park opens regular season Sept. 3 with Geo. Evans' Honey Boy Minstrels. C. A. LEEDY.

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VARIETY ARTISTS' ROUTES FOR WEEK SEPT. 5

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing the date, are from SEPT. 4 to SEPT. 11, inclusive, dependent upon the opening and closing days of engagements in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will be printed.)

"C. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."

ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.

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Ames & Corbett 973 Gordon Toledo
Amsterdam Quartette 131 W 41 N Y
Anderson & Anderson 829 Dearborn Av Chicago
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Atwood Warren 111 W 31 N Y
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Bouton Harry & Co 132 W 39 N Y
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Engleborn B Ann Hamilton City Cal
Eranger Mabelle 216 S Central Av Chicago
Esmann H T 1234 Putnam Av Bklyn
Evans Bessie 3701 Cottage Grove Av Chicago
Evans & Lloyd 923 E 12 Bklyn
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Falls Agnes 588 Lyell Rochester
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Fantas Two Park Williamstown Pa
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Fay Sisters Greeley Col
Fay Two Coleys & Fay Shaws Toronto
Feisman & Arthur 2144 W 20 Chicago
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Fenner & Fox 639 Central Camden N J
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Fern & Mack Richmond Hl Chicago
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Ferrard Grace 2716 Warsaw Av Chicago
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Fiddler & Shelton Orpheum Brooklyn
Fielding & Vann 133 W 45 N Y
Fields & Hanson Belleville N J
Fields & Coco 104 E 14 N Y
Finn & Ford 209 Revere Wintbury Mass
Fisher Marie Bway Gaiety Girls B R
Fiske Gertrude Brigadiers B R
Fitzgerald & O'Dell Majestic Denver
Fitzgerald & Quinn Bowers Burlesquers
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Fitzsimmons & Cameron 5908 S Green Chicago
Flatco Alfred Jay Powell & Co Indef
Fletcher L Pierce 33 Randall Pl San Fran
Fletcher Ted 470 Warren Bklyn
Follette & Wicks 1824 Gates Av Bklyn
Footie Dick & Pearl Altoona Pa
Forbes & Bowman Orpheum Duluth
Force Johnny 800 Edmondson Baltimore
Ford & Co 300 Fenton Flint Mich
Ford & Miller 23 Brayton Buffalo
Ford & Louise 128 S Broad Mankato Minn
Formby Geo Waltheu House Wigan Eng
Foster Eleanor Del Prado Hl Chicago
Foster Geo A Ringling Bros C R
Foster Harry & Sallie 1586 S 12 Phila
Foster Billy 202 Centre Pittsburg
Foster Ringling Bros C R
Fowler Bertie Hl Lincoln N Y
Fox Minstrels Gollad Tex
Fox & Summers 517 10 Saginaw Mich
Fox Florence 172 Filmore Rochester
Fox Will World of Pleasure B R
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Gavin & Platt Box 140 Detroit N J
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Gennaro & Theat Majestic Corsicana Tex Indef
Gennaro's Band 205 W 38 N Y
Georgia Campers Bijou Orange N J
George Chas N Potomac Hagerstown Md
Germane Anna T 25 Arnold Revere Mass
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Gilden Sisters Three 768 S Av N Y
Gillmore Mildred Bway Gaiety Girls B R
Gillesandro Phil & Millie 2001 Madison Av N Y
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Gleason Violet 489 Lexington Waltham Mass

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Goforth & Doyle 251 Halsey Bklyn
Golden Claude 177 Walnut Av Boston
Goldsmith & Hoppe Temple Hamilton Can
Goldman H 700 E 186 N Y
Goodman Matthea Hl Chicago
Gordon & Barber Keiths Columbus O
Gordon & Keyes 227 W 40 N Y
Gordon & Marx Grand Syracuse
Gossans Bobby 400 So 6 Columbus O
Gottlob Amy 600 N Clark Chicago
Gould & Rice 526 Smith Providence R I
Gort Trio 386 Willow Akron O
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Hanson Boys 21 E 98 N Y
Halvers P Barry Bay 9 Bath Beach L I
Hamiltons Three 51 Scovel Pl Detroit
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Hathaway Kelley & Mack Morrisons Rockaway
Hathaway & Mangel 418 Missouri Ft Worth
Hawley E Frederic Clarkston Mich
Hawley & Bachan 1347 N 11 Phila
Hawthorne Hilda Brighton Beach N Y
Hayden Borden & Hayden Majestic Seattle
Hayes & Patton Carson City Nev Indef
Haynes & Wynne 418 Strand W C London
Hayman & Franklin 46 Burton Road London
Hayward & Hayward Orpheum Salt Lake
Helm Children Empress Milwaukee
Held & La Rue 1328 Vine Phila
Henderson & Thomas 227 W 40 N Y
Henella & Howard 648 N Clark Chicago
Hennings The 422 N 6th St Joe Mo
Henry Dick 207 6th Bklyn
Henry Girls 2336 So 17 Phila
Henry Jack 41 Lisle Leicester Sq London
Henry & Young Park Wilmington Del Indef
Henrys The Liberty Brooklyn
Henshaw & Vincent 255 E 32 N Y
Hertel Bros Three 225 E 24 N Y
Herbert 95 Morland Boston
Herberts The 47 Washington Lynn Mass
Herberts Flying Sells Floto C R
Herlein Lillian Apollo Vienna
Herman & Rice 429 W 80 N Y
Herr Geo 832 Stone Av Scranton
Hessie Pantages Seattle
Heuman Troupe Hagenbeck-Wallace C R
Heverley Great 201 Desmond Sayre Pa
Hill Edmunds Trio 262 Nelson New Brunswick
Hill Matt Pallades N J Indef
Hilliers Three 192 Bay 25 Bensonhurst L I
Hillman & Roberts 339 So 18 Saginaw Mich
Hoey & Mozart Plymouth Hl N Y
Holmes Bros Fair Columbus O
Holmes Ben Box 891 Richmond Va
Holt Alf Sydney Australia
Hood Sam 721 Florence Mobile Ala
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Hoppe Vere Ridgefield Park N J
Hotaling Edward 537 S Division Grand Rapids
Housley & Nicole Albany N Y
Howard Emily 644 N Clark Chicago
Howard Comedy Four 983 3 Av Bklyn
Howard Harry & Mae 222 S Peoria Chicago
Howard & Co Bernice 3009 Calumet Av Chicago
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Hutchinson Al E 210 E 14 N Y
Huxley Dorcas E Vanity Fair B R
Hyatt & Le Nore 1612 W Lanvale Baltimore
Hyde Rob & Bertha Camp Rest Clifton Me
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Jewel 263 Littleton Av Newark N J
Jewel & Barlowe 3682 Arlington Av St Louis
Jeoman Billie Dads Hotel Phila
Johnson Honey 39 Tremont Cambridge Mass
Johnson & Mercer 612 Joplin Mo
Johnson Bros & Co 3245 Callowhill Phila
Johnstons Musical 377 S Av N Y
Johnstone Chester B 333 3 Av N Y
Jones Alexander 202 W 21 Columbus O
Jones & Gilliam Ackers Halifax
Jones & Rogers 1361 Park Av N Y
Jones Maude 477 Lenox Av N Y
Jones Johnnie 502 S 6 Av N Y
Jones & Whitehead 83 Boyden Newark N J
Joyce Jack Chatelat Paris
Julian & Dyer Liberty Savannah
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Lane & Ardell 832 Genesee Rochester
Lane Eddie 305 E 73 N Y
Lang Agnes care Geary Almore Moscow Sydney
Lang Karl 273 Bickford Av Memphis
Langdon Lucille 655 W 14 N Y
Langdon 708-17 17th Wis
Langdon Joe 102 S 51 Phila
Lansner Ward E 232 Schaeffer Bklyn
La Auto Girl 123 Alfred Detroit
La Blanche Mr & Mrs Jack 3315 E Baltimore
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La Clair & West Box 155 West City N J
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Lewis Phil J 116 W 121 N Y
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Lewis Walter & Co 677 Wash'n Brookline Mass
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Linton Tom De Jonghe Hl Chicago
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ENORMOUS SUCCESS ON ORPHEUM CIRCUIT

"EVENING TELEGRAM."

Portland, Ore., July 19, 1910.

ORPHEUM BILL IS UNUSUALLY GOOD.

(By JOHN W. KELLY.)

Confidentially, it's no easy matter to say which act went the biggest, there were so many. The highest individual score, however, was made by Josie Heather, an English comedienne. Miss Heather is as pretty and as charming and as snugly and handsomely dressed as other English comedienues who have made the circuit, and in one respect she surpasses all others. This superiority consists in the absence of suggestion in her songs. She is the only English comedienne to visit Portland who has not marred

her specialty somewhere by the introduction of a ditty which depends on smut for its hit. Nothing like that about Josie, for which she is to be congratulated. Miss Heather sends four songs across the footlights, wearing a different costume for each, and, by the way, her costumes are a wonderful help to the act, they are so neat. "Any Little Girl" and "All I Want Is a Husband" were her two best bets and she could have sung a dozen more verses of each if she wanted and the management would have allowed the time. So don't forget Josie Heather, she is all the money, and a real live wire."

WEE, WINSOME

JOSIE HEATHER

"OREGON DAILY JOURNAL."

Portland, July 19.

In a battery of stars, Josie Heather deserves remembering. She is young and not so experienced as she later will be, but Lily Lena must race to keep her laurels from this new sprig from the old world. Her voice has in it a note of coarseness, and tinkled pleasantly in the ears of her auditors last night. She even sighs for a husband in an altogether effectual and original manner. Let us look for her as a headliner next year.

Charming
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McWaters & Tyson 471 60 Brooklyn
Meck Anna Brigadiers B R
Melrose & Ingram 929 Main Carey O
Melrose & Kennedy 448 Park Av Bridgeport
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Mendelsohn Jack Follies of the Day B R
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Merrill Sebald Cooks Rochester
Merrill & Otto 224 W 46 N Y
Merritt Raymond 178 Tremont Pasadena Cal
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Methren Sisters 12 Culton Springfield Mass
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Miles Margaret Fads & Follies B R
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Millard Bros Eagle Mills N Y
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Miller & Princeton 88 Olney Providence
Miller Theresa 118 W Grand Av Oklahoma
Millers The Haag Show C R
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Milmars Elton Benton Harbor
Milton & De Long Strs Pantages Denver
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Mintz & Palmer 1806 N 7 Phila
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Mitchell Wm R Wilwood
Moller Harry 30 Blymer Delaware O
Montague Mona Box 207 Tuolumne Cal
Montgomery Frank & Co Colonial Erie Pa
Montgomery Marshall 1858 E 14 Bklyn
Montgomery Harry 65 E 110 N Y
Montambo & Bartelli 35 Field Waterbury
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Morris & Morton 1306 St Johns Pl Bklyn
Morris Mildred & Co 250 W 85 N Y
Morris Billy & Sherwood Sis 223 Pontiac Dayton

Miss ALICE MORTLOCK

Presenting "THE OTHER WOMAN."

Morton & Keenan 574 11 Bklyn
Morton Paul Rathskeller Jacksonville Indef
Mossy Wm Bon Tons B R
Mowatts Peerless Central Dresden Ger
Mullen Jim Lovemakers B R
Mullen & Correll Orpheum Omaha
Muller Maud 901 W 151 N Y
Mulvey Ben 287 Richmond Providence
Murphy & Willard Fairhaven N J
Murray Elizabeth 537 W Cumberland Phila
Murray & Alvin Great Albini Co
My Fancy 12 Adams Strand London
Myers & MacBride 162 E Av Troy N Y
Myile & Orth Muscade Wis

N
Nannary May & Co Empress Cincinnati
Nawn Tom Lake Gogebic Mich
Nazarro Nat & Co 3101 Tracy Av Kansas City
Neal Octavia Federalists Md
Nelson Chester Americans B R
Nelson Gussie 132 Charing Cross London
Nelson Bert A 1942 N Humboldt Chicago
Nelson Georgia 2710 Virginia St Louis
Nelson Oswald & Borge 150 E 128th N Y
Neuelle Mlle Del Prado Htl Chicago
Nevaros Three 894 12 Av Milwaukee
Nevins & Erwood 231 Edmond Av Chester Pa
Newhoff & Phelps 32 W 118 N Y
Nicolai Ida Bohemian Burlesquers B R
Noble & Brooks Novelty Topeka Kan
Nonette 104 Henry Bklyn
Normans Juggling Belli Foto C R
Norries Buckeye Lake O

NED "CORK" NORTON

Feature with
TIM McMAHON'S PULLMAN PORTER
MAIDS

Next Week (Sept. 5), Los Angeles, Cal.

Norton Ned Follies of New York & Paris B R
Norton C Porter 6342 Kimbark Av Chicago
Norwalk Eddie 195 Prospect Av Bronx N Y
Noss Bertha 172 W 77 N Y
Noss Six Park Memphis
Nugent J C Orpheum Oakland

THE OBERMANS

Bert. E. and Ada Heist.
Presenting "Trix." W. V. A. Time.

O'NEIL and O'NEIL

THE QUEEN PINS OF VAUDEVILLE.
In "A RARE BIT." ALF. T. WILTON, Agent.

O'Neill & Regenery 592 Warren Bridgeport
O'Neill Trio Lyric Joplin Mo
Opp Joe Kentucky Belles B R
O'Rourke & Atkinson 1848 E 65 Cleveland
Orr Chas F 131 W 41 N Y
Orren & McKenzie 606 East Springfield O
Osbun & Dola 335 No Willow Av Chicago
Ott Phil 178 A Tremont Boston
Owen Dorothy Mae 3047 90 Chicago
Oswa The 45 Kinsey Av Kenmore N Y

Palme Esther Mlle 121 E 46 Chicago
Pauline Billy C 1 Htl L'Assomption P Q Can
Parker & Morrell 187 Hopkins Bklyn
Parshley Majestic Milwaukee
Parvis Joe W 2534 N Franklin Philadelphia
Pasco Dick Ellis Nowlin Circus
Pastor & Merle Hartford Htl Chicago
Patterson Sam 29 W 133 N Y

PAULINE

THE SCIENTIFIC SENSATION.
Resting. Danville, N. Y.

Pauli & Ryholda 359 County New Bedford
Pauline Billy C 1 Htl L'Assomption P Q Can
Paulette & Cross Star St Johns Newfoundland
Payton Polly Bohemian Burlesquers B R
Pearce Sisters, 725 Lane Seattle
Pearse & Mason Van Buren Htl Chicago
Pearson & Garfield Plymouth Htl N Y
Pederson Bros 635 Greenbush Milwaukee
Pelots The 161 Westminster Av Atlantic City
Pepper Twins Garrick Burlington Ia
Pero & Wilson 317 E Temple Washington O
Perry Frank L 747 Buchanan Minneapolis
Petching Bros 16 Packard Av Lymanville R I
Peter the Great 422 Bloomfield Av Hoboken N J
Phillips Joe Jardin de Paris B R
Phillips Monie 4027 Bellevue Av Kan City
Phillips Samuel 318 Clason Av Bklyn
Phillips Sisters 776 8 Av N Y
Piccolo Midgets Phoenixia N Y
Pierson Hal Lovemakers B R
Pike & Calame 973 Amsterdam Av N Y
Piscoschi Five Lovemakers B R
Pisano Yen 15 Chalmers Lynn Mass
Pisano Fred A 36 W Gloverville N Y
Plunkett & Ritter 40 Billerica Boston
Pollard Genie Gayety Stock Philadelphia
Pope & Uno Orpheum Omaha
Potter & Harris 1715 Leland Av Chicago
Potts Bros & Co 5th Ave N Y
Powell Eddie & W 234 Kansas City
Powers Elephanta 743 Forest Av N Y
Powers Bros 15 Task Providence
Powers George 134 Warren Glens Falls N Y
Price & Dixon 887 Longwood Av N Y
Prices Jolly 1629 Arch Philadelphia
Priors The Tukuliash
Proctor Sisters 112 Henry Bklyn
Proslit Trio Ringling Bros C R
Pucks Two 184 N Lena Av Freeport L I.

Queen Mab & Weis Brills Htl Philadelphia
Quigg & Nickerson Follies of 1910.
Quinlan Joe 64 N York Chicago
Quinn Mattie 530 Rush Chicago

R
R A G Trio Keiths Boston
Raimund Jim 37 E Adams Chicago
Rainbow Sisters 840 14 San Francisco
Raiande & Raiande Box 290 Cumberland Md
Ramsey & W 234 Kansas City
Rankin Bobby Olympic Los Angeles Indef
Ratelles The 637 Petonmex Montreal
Rawls & Von Kaufman Park Erie Pa
Ray Eugene 5602 Prairie Av Chicago
Raymond Clara 141 Lawrence Bklyn
Raymore & Co 147 W 86 N Y
Ready G Ellis Nowlin Circus
Reded & Hadley Star Show Girls B R
Redner Thomas & Co 972 Hudson Av Detroit
Redway Juggling 141 Inspector Montreal
Redwood & Gordon 167 Dearborn Chicago
Reed Bros Grand Indianapolis
Reed & Earl 236 E 62 Los Angeles
Reeves Al 145 State Bklyn
Reiffin Joe 183 Dudley Providence
Regal Trio 116 W Wash Pl N Y
Reid Sisters 45 Broad Elizabeth N J
Reiff Clayton & Reiff Gaiety Springfield
Reinfields Minstrels Aldome Alexandria Ia
Remington Mayme Htl Gerard N Y
Remotes Trio 2064 Sutter San Francisco
Rese Len 1021 Cherry Phila
Reynolds & Donegan Follies Bergere Paris
Rhoads Marionettes 33 W 8 Chester Pa
Rianos Four Freeport L I
Rice Frank & True 6340 Vernon Av Chicago
Rich & Howard 214 E 19 N Y
Rich & Rich 211 W 92 N Y
Richard Bros 116 E 3 N Y
Richards Great Bway Camden N J
Richwood Stanton & Co Iona Mich

CHUCK HENRIETTA RIESNER AND CORE

Playing few choice weeks West.
Framing New Act for the East.

Riesner & Gore 129 Roanoke San Francisco
Riley & Ahern 35 Plant Dayton O
Ring Jas L Hallitboro Md

Ring & Bell Metropolitan Minstrels Indef
Rio Al C Colonial Norfolk Va
Rio Bros Majestic Denver
Ripon Alf 645 E 87 N Y
Ritter & Foster 98 Charing Cross London
Roberts C E 1851 Sherman Av Denver
Roberts & Lerner 86 Lafayette Detroit
Roberts & Pearl 368 Grand Brooklyn
Robins Billy L Bonhags No Beach L I Indef
Robinson The 901 Hawthorne Av Minneapolis
Robinson Wm C 3 Granville London
Robisch & Childress 980 No Clark Chicago
Rockmore Suzanne Orpheum Portland
Rock & Rol 1610 India Av Chicago
Roeder & Lester 814 Broadway Buffalo
Rogers Bill Besemer Ala
Roland & Morin 206 Middlesex Lowell
Rolande Geo S Box 290 Cumberland Md
Roland & Francis 31 O H Block Chicago
Roode Claude M Temple Rochester
Root Clara 705 Green Phila
Rose Blanche Cracker Jacks B R
Rose Lane & Kelgard 125 W 43 N Y
Rose Clara 6025 47 Bklyn
Rosenthal Bros 151 Chaplain Rochester
Ross Eddie Park Louisville
Ross & Stuart Wilson Baltimore
Ross Sisters 65 Cumerford Providence
Ross & Lewis Hl Willden England
Rossi Alfredo Mr & Mrs Two Bills Show C R
Royal Minstrel Four 1417 East Salt Lake
Royale & Stearns Rapid City S D
Russell & Davis 1316 High Springfield O
Russell-New York 173 W 7 N Y
Rutans Song Birds Wildwood N J
Rutherford Jim H Hagenbeck-Wallace C R

THOS. J. RYAN-RICHFIELD CO.

Next Week (Sept. 5), Orpheum, Los Angeles.

Ryno & Emerson 161 W 74 N Y
S
Salmo Juno Blackburn England
Sampson & Douglas Bijou Battle Creek
Sanders & La Mar 1327 5 Av N Y
Sanderson's Manikins 989 Salem Malden Mass
Sanford Jere Temple Grand Rapids
Sanford & Darlington 3300 Fongrove Phila
Savage & De Crotoau 1534 Broadway N Y
Scarlet & Scarlet 913 Longwood Av N Y
Scheer Billy 49 W 24 N Y
Schilling Wm 1000 E Lanvale Baltimore
Scintella 588 Lyell Av Rochester
Scott Maude Belmont Mass
Scott Robt Lovemakers B R
Scott & West 25 Division N Y
Scott & Yost 40 Morlingside Av N Y
Seully Will P 8 Webster Pl Bklyn
Sears Gladys 238 W 26 N Y
Selby Hal M Victoria Htl Chicago
Semon Chas F 2 Forest Salem Mass
Sennel Bros 21 Arlington Poughburg
Sexton Chas B 2949 Johnston Chicago
Sevensala Delaware Water Gap Pa
Seymour & Dupre Dominion Ottawa
Seymour Nellie 111 Manhattan N Y
Seymour Pete Mr & Mrs Arlington Htl Atlanta
Sharp & Montgomery Majestic Savannah
Shed Thos B 5864 Pine Grove Av Chicago
Shedmans Dora Dumont N Y
Shelvey Bros 255 S Main Waterbury
Shepard & Co James C 1904 Madison Av N Y
Shepperley Sisters 250 Dovercourt Toronto
Sherlock & Van Dille 514 W 135 N Y
Sherlock & Holmes 2506 Ridge Phila
Sherman & De Forest Sherman Cent'l Park L I
Shermans Two 252 St Emanuel Mobile
Shields & Galle Fair Stroudsburg Pa
Shields Sydney & Co Majestic Milwaukee
Shields The 207 City Hall New Orleans
Shorey Campbell & Co 50 Rock Av Lynn
Shrodes & Chappelle Keansburg N J
Shullo Tom & Co 400 Westworth Av Chicago
Shultz & Earle 2515 So Adler Phila
Siegel & Matthews 324 Dearborn Chicago
Simms Willard 6435 Ellis Av Chicago
Simpson Corah Van Buren Htl Chicago
Sister & Finch 10 N 3 Vincennes Ind
Small Johnnie & Sisters 620 Lenox Av N Y
Smiths Aerial Ringling Bros C R
Smith Allen 1243 Jefferson Av Bklyn
Smith & Adams 406 So Halstead Chicago
Smith & Brown 1324 St John Toledo
Snyder & Buckley Fads & Follies B R
Socrant Bros Three 558 E Detroit
Somers & Storke Trevett Chicago
Spaulding & Dupree Box 285 Ossining N Y
Sparks The 67 Chas Bly Mass
Spencer & Austin 3110 E Phila
Spillers Musical 29 W 133 N Y
Spisels Bros Orpheum Minneapolis
Sprague & McNeese 632 No 10 Phila
Sprague & Dixon 506 Mt Hope Cincinnati
Springer & Church 60 4 Pittsfield Mass
Stadium Trio St Charles Htl Chicago
Stafford Frank & Co Grand Evansville
Stapoles Four American N Y
Stanley Harry S 203 N Bway Baltimore
Stanley Sam 905 Bates Indianapolis
Stanwood David 364 Bremen E Boston
Stedman Al & Fannie 655 E Boston
Stelner Thomas 53 Lenox Av N Y
Stidman Herman Lovemakers B R
Steppe A H Airdome Zanesville O
Stevens Al 670 3 Av N Y
Stevens E 135 So First Bklyn
Stevens Paul 323 W 28 N Y
Stevens Little Brinkdale B R
Stevens & Moore Columbia Burlesquers B R
Stewart Harry M World of Pleasure B R
Stewart & Earl 125 Euclid Woodbury N J
Stewart Musical Pastime Chicago Mass
Stirk & London 28 Hancock Brooklyn
St Elmo Leo 1221 N Rockland Phila
St James & Davis 163 W 31 N Y
Story Musical Palace Htl Chicago
Strikland Robt Variety Terre Haute
Strashechin H 2532 Atlantic Bklyn
Stratfield Trio 5908 Maple Av St Louis
Suzimoto Troupe Fair Walton N Y
Sully & Hussey 677 Dearborn Chicago
Sully & Phelps 2740 Boston Phila
Summer Alphonse-Mistic Charleston S C
Sweeney & Rooney 1134 Sumner Av Scranton
Sylvester Oscar Lovemakers B R
Sylvesters The Plymouth Htl Hoboken N J
Sytz & Sytz 140 Morris Phila

Alfarretta Symonds

With Ryan and Adams

Next Week (Sept. 4), Grand, Sacramento.

T
Tambo Duo 40 Capital Hartford
Tangley Pearl 67 So Clark Chicago
Tannan Harry Hagenbeck-Wallace
Taylor Carey E Casino Louisville Indef

Taylor, Kranzman and White

Musical Foolishness

Taylor Animals Ringling Bros C R
Teal Raymond Park Dallas
Terrill Frank & Fred 857 N Orkney Phila
Thatcher Fannie Bon Tons B R
Thomas & Hamilton 667 Dearborn Av Chicago
Thompson Mark Bohemian Burlesquers B R
Thompson Harry 1224 Putnam Av Bklyn
Thorndyke Lulu 246 W 38 N Y
Thornton Geo A 395 Broom N Y
Thorne Mr & Mrs Harry 288 St Nicholas AvNY
Thorns Juggling 66 Rose Buffalo
Thos Three 223 Scott San Francisco
Thrillers The 346 E 20 N Y
Thurston Leslie 68 W 108 N Y
Tinker G 176 8 N Y
Titenia 65 W 38 N Y
Tivoli Quartette High Life Cafe Milwaukee
Toney & Norman Queen San Diego
Tops Topsy & Tops 3442 W School Chicago
Touhey Pat & May E Haddam Conn
Touhey Trabel Al Ellis Nowlin Circus
Troyer Julie Raymond Bartholdi Inn N Y
Travers Belle 210 N Franklin Phila
Travers Phil 5 E 115 N Y
Travers Roland 221 W 42 N Y
Tremaines Musical 230 Caldwell Jacksonville Ill
Trent Geo & Donnie 328 W 43 N Y
Triley Car Trio Fair Kankakee Ill
Trinity & Winchell 806 3 N Seattle
Tudal Harry Los Angeles
Tunia Fay World of Pleasure B R
Tuttle & May 3887 W Huron Chicago
Tweedy John 242 W 43 N Y
Tydemann & Dooley 108 Elm Camden N J

U
Ullio & Rose Deming Htl Chicago
Umhaults Bros 26 N Jefferson Dayton
Unique Comedy Trio 1927 Nicholas Phila

V
Valadons Les 407 Thomas Newport R I
Valade Troupe 206 W 85 N Y
Valita & Lamson 1329 St Clark Cleveland
Valmore Lulu & Mildred Bohemian Burles B R
Van Chas & Fannie Greenpoint Brooklyn
Van Epps Jack 15 W 64 N Y
Van Dille Sisters 514 W 135 N Y

VANITY

THE DANCER.
"THE KISSING GIRL" CO.

Vardaman National Hotel Chicago
Vardell Lowell Mich
Variety Comedy Trio 1515 Barth Indianapolis
Vassar & Arken 324 Christopher Bklyn
Vasco 41a Acre Lane London
Vass Victor V 25 Haskins Providence
Vedder Little Cracker Jacks B R
Vedmar Rene 3285 Bway N Y
Vedorian Serenaders 676 Blackhawk Chicago
Verde 270 W 39 N Y
Veronica & Hurl Falls 1336 Gillingham Phila
Village Comedy Four 1912 Ringgold Phila
Vincent John B 820 Olive Indianapolis
Viola Otto 123 Montauk Av Bklyn
Violant 520 8 Bklyn
Vintona Vesta & Fredrick Berlin Ger
Vogel & Wanda Majestic E St Louis Ill
Von Serley Sisters, 436 E 188 N Y

W
Walker Musical 1524 Brookside Indianapolis
Walker Nella York Hotel N Y
Wallace's Cockatoos Alo Parker Abiline Kan
Wallack Nanette & Co Alambra Htl Chicago
Walsh Helen Dainty Duchess B R
Walsh May Dainty Duchess B R
Walsh Mealy & Montrose Grand Indianapolis
Walters & West 3437 Vernon Chicago
Walters John Lyric Ft Wayne Ind Indef

WALSH, LYNCH and CO.

Presenting "HUCKIN'S RUN"
Direction, PAT CASEY.

Ward Billy 199 Myrtle Av Bklyn
Ward & Harrington 413 Strand London
Ward & Mack 800 W 70 N Y
Warner Harry E Rollickers B R
Washer Bros Oakland Ky
Watson Sammy 338 St Pauls Av Jersey City
Watson & Little 505 Van Cort York N Y
Wayne Sisters Watson Rix Show Htl
Weaver Frank & Co 1705 N 9 Baltimore
Webb Funny Ellis Nowlin Circus
Well John 5 Krusstadt Rotterdam
Wells Low Orpheum Champaign Ill
Wellman Vesta & Fredly Orpheum Kan City
West Al 606 E Ohio Pittsburgh
West Sisters 1412 Jefferson Av Bklyn N Y
West Jno A & Co 827 N 50 Chicago
West & Denton 135 W Cedar Kalamazoo
Weston Dan E 141 W 116 N Y
Western Union Trio 221 E Clearfield Phila
Wetherill 33 W 8 Chester Pa
Wharton Nat Orpheum Haverhill Mass
Whitaker Sisters 1411 7th Philadelphia
Whirl Four 2426 S Wats Phila
Whitman Bros 1335 Chestnut Phila
Whitman Frank 123 Greenwich Reading Pa
White Harry 1003 Ashland Av Baltimore
Whitehead & Grierson 2496 8 Av N Y

REPRESENTATIVE ARTISTS



INA CLAIRE

With RICHARD CARLE in
"JUMPING JUPITER"
 CORT THEATRE, CHICAGO

Chicago vaudeville folks are delighted with Ina Claire's big hit in "Jumping Jupiter"

—CLAUDE R. ERBY

Ina Claire's success in "Jumping Jupiter" is no surprise to vaudeville goers who long since recognized her ability. "Show World."

It might be said in passing that Ina Claire has come into the greatest kind of vogue by some excellent imitations. "Show World."

It was the quickest "clean-up" on record. "VARIETY."

BESSIE WYNN

IN VAUDEVILLE

DICK and ALICE McAVOY

"HERALD SQUARE JIMMY"

KING OF THE NEWSBOYS.

Address care VARIETY.

Willa Holt Wakefield

IN VAUDEVILLE

Dorothy Vaughan

Succeeding Stella Mayhew as "The Goose" in "A Barnyard Romeo."

BELLE GORDON AND BARBER AL

Presenting an Attractive Athletic and Musical Novelty

Next Week (Sept. 5), Keith's, Columbus ADDRESS, Care of VARIETY, NEW YORK

BEULAH DALLAS

"Sweet Voiced Southern Singer"

En Route S-C Circuit

Reps. **BOSTOCK & HENNESSEY**
 Long Acre Bldg., New York City

Beulah Dallas uses judgment, for she selects three catchy, popular, swingy tunes which win her a place among the favorites of the week. Also, she knows how to sing them.
 —Portland Oregonian, July 24th, 1910.

FINE FAIRMAN, FUNNY FURMAN AND FINISHED FAIRMAN

Open on the United time, Poli's, Hartford, Week Sept. 12

"THAT BIG THREE"

Exclusive Representatives
 PAT CASEY in the East and ADOLPH MEYERS in the West

A PRODUCER OF BIG ACTS

AL WHITE

4—"MELODY MONARCHS"—4
 4—"DANCING BUGS"—4
 6—"JOLLY JIGGERS"—6
 4—"DANCING BELLES"—4

Personal Representative for Al White, NORMAN JEFFERIES

BIG FEATURE
 SUCCESS

HARRY and KATHERYNE

MITCHELL

COMING EAST
 SOON

S-C CIRCUIT

"CRAZY FOR A MINUTE"

With Piano in "One"

MISS SYDNEY SHIELDS AND CO.

NOT A CRITICISM... JUST A PREDICTION

Local patrons of vaudeville have passed a very favorable judgment on Miss Sydney Shields, who is appearing at the Majestic Theatre this week in "Broadway, U. S. A.," a sketch wherein the author of it acts the chief male part. Miss Shields has grace and daintiness to spare—and these, coupled with girlish good looks and intelligence, make an appeal to which her audiences are certain to respond. As the American who deals in slang—slang that is rather clever, by the way—the author of the sketch, Hudson Allan, supports her neatly. All in all, the piece, despite its jingoism, does not lack a share of merit. Were the part that Sydney Shields takes played by some one not endowed, as she is, with the charm of youth and ladyhood, the skit might not, however, please discriminating devotees of vaudeville so thoroughly. It seems to be the general opinion here that in Miss Shields the skits of vaudeville possess a star destined to shine, indeed.

ONE of the HITS of the bill at the Majestic, Chicago, last week. Columbia, St. Louis, this week.

Chicago Correspondent to The New York "Morning Telegraph" (Aug. 28).

Nothing
 But
 Success

CAINE and ODOM

August 28th, Myers' Lake Park, Canton, O.

Next Week, (Sept. 5), Temple Theatre, Grand Rapids, Mich

BACK TO WORK

JAS. CONLIN, LILLIAN STEELE AND EDDIE CARR

THAT ROLICKING COLLEGE TRIO

THIS WEEK (AUG. 29), SHEA'S, TORONTO

When answering advertisements kindly mention VARIETY.

Whiteside Ethel Pera Ind
Whitford Anabelle 363 W 42 N Y
Whitney Tillie 36 Kane Buffalo
Wilder Marshall Atlantic City N J
Wilkins & Wilkins 363 Willis Av N Y
Williams Clara 2450 Tremont Cleveland
Williams Cowbo 4715 Updell Phila
Williams Frances Park Palsade N J Indef
Williams Chas 2652 Rutgers St Louis
Williams John Cracker Jacks B R
Williams Ed & Florence 94 W 108 N Y
Williams Lew 1534 Bway N Y
Williams & DeCroteau 1 Adams Sq Lynn Mass
Williams & Gilbert 1010 Marshfield Av Chicago
Williams & Segal Pol's New Haven
Williams & Sterling Box 1 Detroit
Williams & Stevens Globe Jacksonville Indef
Williams Frank & Della Palmyra N Y
Williams Mollie 285 State Bklyn
Wilson Fred J 14 Forest Montclair N J
Wilson Fred Cracker Jacks B R
Wilson Bros Maryland Ill
Wilson Al Salvini 3112 Cliford Phila
Wilson Frank 1616 W 23 Los Angeles

GRACE WILSON

IN VAUDEVILLE

Wilson Lizzie 175 Franklin Buffalo
Wilson & Pinkney 207 W 15 Kansas City
Wilson Joe & Co 1129 Porter Phila
Winkler Kress Trio 252 W 38 N Y
Wise & Milton Brennan Circuit New Zealand
Withrow & Glover 362 N Emporia Wichita Kan
Wilson & Kelly 30 Tecumseh Providence

WOLF, MOORE AND YOUNG

"Vaudeville's Cheeriest Trio."

Wolfe & Lee 324 Woodlawn Av Toledo
Woodall Billy 420 First Av Nashville
Woodman Harry Ellis Nowlin Circus
Woods & Woods Trio 165 W 34 N Y
Wood Olie 334 W 189 N Y
Woods Ralton & Co Saratoga Hti Chicago
Work & Ower Orpheum Spokane
Wright Lillian & Young Bros 163 W 60 N Y
Wright & Dietrich Orpheum Montreal
Wyckoff Fred 60 Water Lyons N Y

X
Xaxiers Four 2144 W 20 Chicago
Y
Yackley & Bunnell Lancaster Pa
Yaw Don Din 119 E Madison Chicago
Yeoman Geo 4566 Gibson Av St Louis
York Charles Carbondale Pa
Yost Harry E World of Pleasure B R
Young Carrie Bohemian Burlesques B R
Young Olie & April 50 E 5 Av Columbus O
Young De Witt & Sister Bijou Minneapolis
Young & Phelps 1013 Baker Evansville Ind

Z
Zanella The 356 W 145 N Y
Zanfrelas 131 Brixton London
Zara Carmen Troupe 776 E Av N Y
Zasell & Vernon Seguin Tour So America Indef
Zeda Harry L 1328 Canale Phila
Zeiser & Thorne Williams Temple of Music
Zerthos Dogs Majestic Chicago

BURLESQUE ROUTES

"L. O." indicates show is laying off.
Week Sept. 5-12.

Americans Dewey Minneapolis 12 Star St Paul
Beauty Trust Gayety Minneapolis 12 Gayety
Milwaukee
Behman Show Gayety Pittsburg 12 Empire
Cleveland
Big Review Star Cleveland 12 Folly Chicago
Big Banner Show Gayety Baltimore 12 Gayety
Washington
Bohemians 4-7 Folly Paterson 8-10 Bon Ton
Jersey City 12 Gayety Scranton
Bon Tons Gayety Kan City 12 Gayety Omaha
Bowers Burlesquers Gayety St Louis 12 Gayety
Kansas City
Brigadiers Lafayette Buffalo 12 Star Toronto
Broadway Gayety Girls Empire Chicago 12
Avenue Detroit
Cherry Blossoms Trocadero Philadelphia 12
Lyceum Washington
Cosy Corner Girls 4-7 Gayety Scranton 8-10
Luzerne Wilkesbarre 12 Trocadero Phila
Cracker Jacks Gayety Omaha 12 Gayety Minn
College Girls Gayety Toledo 12 Alhambra Chi
Columbia Girls Alhambra Chicago 12 Stand-
ard Cincinnati
Dainty Duchess Standard Cincinnati 12 Gayety
Louisville
Dreamlands Av Detroit 12 Lafayette Buffalo
Ducklings Century Kansas City 2 Standard
St Louis
Empire Burlesquers St Joe 12 Century Kan-
sas City
Fads and Follies Gayety Detroit 12 Gayety
Toronto
Follies New York 5-7 Mohawk Schenectady
8-10 Empire Albany 12 Gayety Boston
Follies of Day Buckingham Louisville 12
People's Cincinnati
Ginger Girls Gayety Toronto 12 Garden Buff
Girls Happyland Star Brooklyn 12 Waldman's
Newark
Girls from Dixie Columbia Boston 12-14 Bon
Ton Jersey City 15-17 Folly Paterson
Golden Crook Gayety Milwaukee 12 Star &
Garter Chicago
Hastings' Big Show Waldman's Newark 12
Empire Hoboken
Howe's Love Makers Westminster Providence
12 Casino Boston
Imperial Bowers New York 12-14 Folly Pat-
erson 15-17 Bon Ton Jersey City
Irwin's Big Show Garden Buffalo 12 Corin-
thian Rochester
Irwin's Majestic Corinthian Rochester 12-14
Mohawk Schenectady 15-17 Empire Albany

Jardin De Paris Academy Pittsburg 12 Star
Cleveland
Jersey Lillies Casino Boston 12-14 Empire
Albany 15-17 Mohawk Schenectady
Jolly Girls L O 12 Casino Brooklyn
Kentucky Belles Lyceum Washington 12 Moun-
umental Baltimore
Knickerbockers Gayety Brooklyn 12 Olympic
New York
Lady Eucaneers Empire Brooklyn 12 Bronx
New York
Marathon Girls 125th St New York 12 Murray
Hill New York
Merry Maidens Howard Boston 12 Columbia
Boston
Merry Whirl People's Cincinnati 12 Empire
Chicago
Midnight Maidens Howard Boston 12 Colum-
bia Boston
Miss N. Y. Jr. Monumental Baltimore 12
Penn Circuit
Moulin Rouge Star St Paul 12 St. Joe
New Century Girls 5-7 Luzerne Wilkesbarre
8-10 Gayety Scranton 12 L O 10 Casino
Brooklyn
Parisian Widows Empire Hoboken 12 125th
St New York
Pat White's Gayety Girls Empire Newark 12
Bowers New York
Passing Parade Penn Circuit 12 Acad Pittsg
Pennant Winners Empire Indianapolis 12
Buckingham Louisville
Queen Jardin De Paris Gayety Boston 12
Columbia New York
Queen of Bohemia Star & Garter Chicago 12
Gayety Detroit
Rents-Santley Gayety Phila 12 Star Brooklyn
Reeves Beauty Show Olympic New York 12
Casino Philadelphia
Rector Girls Casino Bklyn 12 Empire Bklyn
Robinson Crusoe Girls Metropolis New York
12 Westminster Providence
Runaway Girls Casino Phila 12 Gayety Balt
Hollickers Star Toronto 12 Royal Montreal
Rose Sydell's Empire Cleveland 12 Gayety
Toledo
Sam T Jack's Bronx N Y 12 8th Av N Y
Serenaders Columbia N Y 12 Gayety Phila
Star and Garter Murray Hill New York 12
Metropolis New York
Star Show Girls Folly Chicago 12 Star Mil-
waukee
Tiger Lillies 5-8 Bon Ton Jersey City 6-8
Folly Paterson 12-14 Luzerne Wilkesbarre
15-18 Gayety Scranton
Trocadero 5-7 Empire Albany 8-10 Mohawk
Schenectady 12 Gayety Brooklyn Vanity
Fair Gayety Louisville 12 Gayety St Louis
Washington Society Girls 8th Av New York
12 Empire Newark
Watson's Burlesquers Royal Montreal 12
Howard Boston
Whirl of Pleasure Star Milwaukee 12 Dewey
Minneapolis
Yankee Doodle Girls Standard St Louis 12
Empire Indianapolis

CIRCUS ROUTES

BARNES AL G 2 Castar Can 3 Stettler 5
Redder
BARNUM & BAILEY 2 Santa Rosa Cal 3
Napa 5 Oakland 6 Salinas 7 Santa Cruz 8-12
San Francisco 13 San Jose 14 Stockton 15
Fresno 16 Visalia 17 Bakersfield.
BUFFALO BILL & PAWNEE BILL 5 Spo-
kan Wash
CAMPELLO BROS. 2 Grant City Mo 3 La-
moine Ia 5 Unionville Mo 6 Milan 7 Lacled
8 New Cambria 9 Shelby 10 Palmyra 12
Augusta Ill 13 Bushnell 14 Rushville 15
Waverly 16 Centraalia
DOE FISKE 2 Dunlap Ia 3 Manning 5
Hartland Ia
HAENBECK-WALLACE 2 Greenfield O 3
Wellston 5 Portsmouth 6 Ironton 7 William-
son W Va 8 Bluefield 9 Christiansburg Va
10 Pulaski
MILLER BROS. 101 RANCH 2 Baraboo Wis
3 La Crosse
RINGLING BROS. 2 Trenton Mo 3 St Joe
ROBINSON JOHN 2 Putonsburg Mo 3 Mary-
ville 5 Stanberry 6 Brunswick 7 Salisbury
8 Kirksville 9 Macon 10 Centralia 12-13 St
Charles 14 St Louis
SELLS FLOTO 2 Sedalia Mo 3 Clinton 5 Jop-
lin 6 Wlet City 7 Springfield 8 Rogers Ark
9 Fayetteville 10 Ft Smith 13 Okmuige
Okla 14 Saputa 15 Tulsa 16 Enid
YANKEE ROBINSON 2 Delphos Kan 3 Beloit
5 Clay Center 6 Mankato 7 Scandia 8 Paw-
nee Neb 9 Sabetha 10 Maysville Mo 12
Princeton 13 Galiatin 14 Lathrop 15 Pleasant
Hill 16 Versailles 17 Eldon.

LETTERS

Where C follows name, letter is in Chi-
cago.
Where S F follows, letter is at San Fran-
cisco.
Where L follows, letter is in London of-
fice.
Advertising or circular letters of any de-
scription will not be listed when known.
Letters will be held for two weeks.
P following names indicates postal, ad-
vertised once only.

Adams R C (C)
Adams Eugene (C)
Adams & Windfeld
(P)
Adams Geo (C)
Adams R D (C)
Adeall & Parker (C)
Aibisher Fred (C)
Alexander & Hughes
Allen Nita
Allen Fred (C)
Almont & Dumont
(C)
Altoun Grace (C)
Amsterdam Quartette
(C)
Anderson H
Anderson Vivian
Arlington Gene (C)
Atkins Jack
Austin Wm H (C)
Baker Myron (C)
Ballard & Alberta
(C)
Barford Mr
Barry Edwina
Barry Katie
Bartee Al O (C)
Bartlett Harry
Beane Geo
Bedell Walter

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Bellamy W H (L)
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Bennett Crystal (C)
Berg Liddy
Berger Edgar
Bergere Valerie
Berrett J (L)
Betts & Fowler
Beran Alex (C)
Beverly Sisters
Black Vian (C)
Blair W J
Blanchard Evelyn W
(C)
Boehm Olga
Holdens The (C)
Bowman Chas (C)
Brady & Mahoney
Brown Francis
Brown Raymond
Brown & Mills (C)
Browne Frank
Brownies The (C)
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Burgess Bobby
Burns Bothwell
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Crockford Jessie (S
F)
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Cull J (C)
Cunningham Al
Cunningham & Ross
(L)
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Dahdou Saad (C)
Dale Reba (C)
Daley & O'Brien (C)
Daly Jas H (C)
Daly J (C)
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Darrab Chas (C)
Darrell Trilzie (C)
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Dawson Samuel (C)
Dazle Mlle
Day Carlia (C)
DeAubry Aurora
DeBastler Animals
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Defrejl Gordon (S
F)
DeFord Vera
DeFord Frank (C)
Delno Fred (C)
DeLong W P
DeLoris John
Dennis Ada (C)
Dermont Arthur (C)
Devoe Pasquellina
(C)
Devlin Jas S
Dierick Bros
Doblados Sheep
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Dorothy Gavin
Dougherty's Musical
(C)
Dreano & Goodwin
Dunbar Blille (C)
DuParas Dancing (C)
Dwyer Nellie (C)
Eagon & Austin (C)
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ley
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Eake Will
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Ferris M
Finch Leon (C)
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Fitzgibbons Ned
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Flower Cora (S F)
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Ladoux Chas (C)
Lambert (L)
LaMons The (C)
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Laurent Marie (C)
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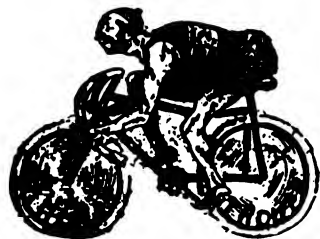
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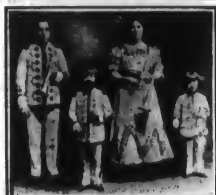
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In "THE EGYPTIAN TEMPLE OF MYSTIC."
Orpheum Circuit, U. S. A.

Business Representative, WILL COLLINS,
London, England.

Gartelle Bros.

Introducing Singing, Dancing and
SKATORIALISM

Direction JAMES E. PLUNKETT.

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Ed FENNEL Lena TYSON

This Is NOT

GRACE TYSON

But Her Sister

LENA

A Tip-Top Boy,
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LENA TYSON

Playing

Orpheum Time

M. S. BENTHAM,
Manager



THOSE 3 NIFTY GIRLS



MYRTLE VICTORINE

AND THE

TWO ZOLARS

VAUDEVILLE'S CLASSIEST "GIRL ACT."
Pantagras Circuit, Sixth Annual Tour.

Original HULA! HULA! Dance

TOOTS PAKA

PAKA'S HAWAIIAN TRIO

Representative, PAT CASEY

BILLIE REEVES



THE ORIGINAL DRUNK
FOLLIES OF 1910.
THIRD SEASON.
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Sept. 5, Colonial, Chicago

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JAMES E. PLUNKETT,
Smart Rep.

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The Boob (Per. Ad. Vaud. Com. Cl.) Prima Donna



BOTHWELL BROWNE

Topping the bill at Keith's, Philadelphia,
this week (Aug. 20).



EDWARD S. KELLER, Booker
HOWARD HERRICK, Press Agent.

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THE 5th ANNIVERSARY NUMBER

OF



VARIETY

**Will Be
Issued December 10th**

Applications for space may be made now and reservations made
in the order of their receipt.

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IN RATES**

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CHICAGO DAILY TRIBUNE: WEDNESDAY, AUGUST 24.

Vaudeville Gossip.

BY RICHARD HENRY LITTLE.

ED. F. REYNARD is the bright particular star at the Majestic theater this week. He is not the headliner, that honor falling to Miss Marie Dresser. Miss Dresser is a star of the legitimate, and when stars of the legitimate condescend to appear in vaudeville and especially when they limit their stay to one week they are usually headlined as a part compensation. That must be the reason. At least it sounds convincing.

Reynard is a ventriloquist, a name that makes even the most hardened patron of vaudeville turn pale and tremble. But Reynard is different. Instead of walking out and sitting down near the footlights with a manikin on each knee and causing most of the male population in the theater to arise and walk out while the feminine contingent fan themselves and look to see what the other women are wearing, he is a change.

Reynard has his dummies, but not the conventional kind. Instead of taking a couple of manikins out of a trunk as every ventriloquist has done since the fall of the Roman Empire, the astute Mr. Reynard, with all the cunning that his nomenclature would betoken, had them grouped about the stage and he makes his appearance in a real automobile. As he comes on the stage a dummy that doesn't look like a dummy at all, but like a flesh and blood country constable, ohn whisks, tin star, shot gun, and all pops up from behind a tree and summons him in the name of the law to stop.

"What for?" asks the automobilist. "For speedin', gul durn ye," shouts the constable, and he jauntily spits a mouthful of tobacco juice at the machine. It wasn't so strange to hear the dummy talk. All dummies on the stage, and off, too, for that matter, are given to talking. But a dummy that chews tobacco is a novelty.

The automobilist argues with the constable, but the officer of the law is iron. Then a perfect lady on the back seat of the auto, and who is also a dummy, leans forward and says a few soothing words.

"Why, that nasty old constable hasn't any right to stop us," says the lady after the fashion of her kind. "Why don't you just run the automobile right over him. We weren't speeding at all. I know we weren't going over a mile and a half an hour."

"That's all right," says the constable, wagging his ohn whisks. "Gul durn ye, ye're under arrest, by gravy, an' if you try to escape I'll shore put some buckshot into ye."

There's more argument and the constable goes away.

Then a farmer's boy sitting by the side of a creek engages in conversation with the automobilist. The farmer's boy is fishing and has one or two bites, but the fish get away. "Look here," says the automobilist, "don't you know it's wrong to catch fish on Sunday?"

"Who's catching any?" demands the boy. Then the automobilist, converses with a farmer boy who is tossed over the fence by a bull that bellows in a most menacing manner, the lifelike bellowing, as well as all the other sounds being produced by the versatile Mr. Reynard. A fire alarm brings out a fire com-

pany, who upon returning to their quarters obligingly hang out a sign which reads: "Next Fire at Four-thirty." The ventriloquist's is one of the best acts ever put into vaudeville.

ED. F. REYNARD

The Production

VENTRILLOQUIST

5th Ave., N.Y., Sept. 12

Hammersteins "17

And A Lot More

UNITED TIME

Ed. F. Reynard presents

MR. SETH DEWBERRY
The Lion Hearted Constable

MR. JAWN JAWNSON
The Lone Fisherman

In the Rural Comedy,

"A MORNING IN HICKSVILLE"

CAST OF CHARACTORS.

The Lone Fisherman	MR. JAWN JAWNSON
The Tourist	Miss Mary Norman
The Chauffeur	MR. ED. F. REYNARD
The Mechanician	Mr. Jack Johnson
The Pawnbroker	Mr. Sidney Akerman
The Baby	Jane's Child
The Dog	Fido
The Fire Engine Mule	Syp
The Police Patrol Horse	Butte
Dobbin, the constable's fiery steed	Butte
Town Constable and Chief Arrestor	Butte
Leader of Band	Butte
Postmaster	Butte
Hicksville Fire Chief	Butte
Lock-up Tender	Butte
Editor Hicksville Bungle	Butte
Manager "own Oprey Hall	Butte

Tour under the personal direction of MR ADAM SOURGUY.

Jack Levy, Advance Agent

VICTOR KREMER

PERSONAL

Remember, I am no longer connected with the management of the company bearing my name. I am now alone with some great songs.

"NIGHT AND DAY."

By Brennan and Lloyd. Low, c-d; med., e-f; high, f-g.

"THE ANGLEWORM WIGGLE."

Great Glide Song, by Maynard Scholitz and Harry Lorsch.

"SHE'S A PATIENT OF MINE."

Chris Smith's Great Coon Song.

"ANY OLD TIME, ANY OLD PLACE."

By Brandon Walsh and Al W. Brown. Great Novelty Number.

"AFTER THE ROUND-UP."

Noisiest Cowboy Song ever published.

Send Stamps and Late Program when writing.

VICTOR KREMER (personal),

87, Clark St., Chicago.



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Aug. 20, Temple, Grand Rapids.
Sept. 5, Crystal, Milwaukee.

Direction NORMAN FRIEDENWALD

WINDECKER'S Renowned Juggling Clubs

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Torches for Juggling.
Spangles, Tights, Trimmings, Jewels,
Ventriloquist Figures, Punch and
Judy Figures.
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NEW YORK CITY
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TEN CENTS

VARIETY

VOL. XX., NO. 1.

SEPTEMBER 10, 1910.

PRICE TEN CENTS.



VAUDEVILLE MANAGERS

NOTICE

**We are prepared to
Book all respectable
Vaudeville Houses East
of Chicago**

**Now Booking and con-
trolling 40 of the best
popular priced houses
in and around New York**

MARCUS LOEW

LOUIS WESLEY, Manager

BOOKING AGENCY

JOS. M. SCHENCK, Gen. Manager

Columbia Building, 47th Street and Broadway, New York City

VARIETY

Vol. XX. No. 1.

SEPTEMBER 10, 1910.

PRICE TEN CENTS

COUNTRY-WIDE MOVEMENT TO FORM AGENTS' ASSOCIATION

Chicago Commission Men, In Meeting, Receive Applications From Other Cities, Which Suggests Plan

The local association of vaudeville agents held its first anniversary meeting Tuesday evening. It was decided to incorporate under the name of The Theatrical and Vaudeville Agents' Association of America.

With the members admitted Tuesday, the Association now embraces every booking agent in town, excepting Earl Cox, a representation of Sullivan-Considine's, The "Association" and William Morris.

Harry M. Bittner, a Pittsburg agent, came on for the special purpose of gaining admission to the organization. He stopped in Cleveland on his way here and conferred with agents there. He was initiated into the Chicago organization, and returned with authority deputizing him to admit to membership eleven bookers in Cleveland, also seven in Pittsburg.

He brought the information the Philadelphia agents would like to come in, and as the most important development of the Tuesday night meeting it was determined that a nation-wide effort should be inaugurated to bring vaudeville agents from as many cities as wished to join into the Association.

The system which is now practiced by the Chicago organization embraces much mutual protection against contract jumping, actors and managers, equitable business dealings between members, the collection of commissions due from acts to members of the Association, and it is claimed for the organization that it is working in perfect harmony, overcoming many and various kinds of obstacles.

ROSS THINKS OF RETIRING.

Charles J. Ross told a few of his intimate cronies early this week he thought that the stage would see the last of him as an actor, after this season. It is Mr. Ross' intention to retire.

Ross seemed peeved over the fact that Ren. Shields' musical elongation of "High Life in Jail" was not given a full opportunity to make good. Mr. Ross rehearsed and opened with the show. He says it was one of the funniest that he has had the pleasure of being connected with, and that if it had been kept on the road for a few weeks and whipped into shape, it would have been a go on Broadway. The piece started off with Shubert bookings.

"But I am pretty well fixed now," he continued, "and I think that it is about time for me to quit acting, while I can leave them laughing when I say good-bye. The only farewell that I will give may be a short tour of vaudeville, and after that I may produce a few little things."

GIANTESS FOR ATTRACTION.

(Special Cable to VARIETY.)

Paris, Sept. 8.

A Burmah giantess will be the attraction at the Casino, Sept. 16.

The Ambassadeurs closed Sept. 6. At the Alhambra Sept. 1 on the opening bill, Vasco, "The Mad Musician," and Radford and Valentine did splendidly.

At the Follies Bergere, the same day, Howland, a colored juggler, Martine Brothers and the Max Gregory Troupe of acrobats also went through successfully.

THOMPSON'S NEW ACT.

The newest sketch to be presented before vaudeville by William H. Thompson is dated for the Fifth Avenue Oct. 31, placed there by M. S. Bentham.

The veteran actor's piece has been named "In The Cardinal's Gardens" and will be played by a cast of eight people. Special scenery made in Paris is a portion of the act. The costumes for the production come from Rome.

LOEW-WILLIAMS AT PEACE.

It's peace between Marcus Loew and Percy G. Williams. Mr. Williams will not play "small time" shows, and Mr. Loew will not play "big time" bills. From all appearances Mr. Williams has far the best of the friendly settlement. Loew threatened to place high class programs in his new Harlem theatres, which would have opposed the Williams houses in the same section.

Mr. Williams has been giving pictures and vaudeville on the Alhambra roof since the summer opened. The policy riled Mr. Loew, who thereupon announced, after wrestling with the problem, that he would use William Morris' bookings for his two uptown houses, giving a program of from twelve to fifteen acts in each, at prices ranging up to a dollar.

As the time approached for the season to commence, and Mr. Beck got busy with Mr. Morris, perhaps Mr. Loew thought it wouldn't be easy after all for a general conciliation of the "situation," were he to hold out for "high grade." Anyway, it is all off, as per understanding arrived at, with the only net result showing the Morris Circuit having a loss of two big houses to book.

The set policy of the Loew Circuit will be followed in the new Loew's 7th Avenue, and Loew's Bronx. Six or seven acts, with pictures, at the usual scale, which may be increased ten cents or so.

MORRIS STARTS HARRISBURG.

Harrisburg, Pa., Sept. 8.

William Morris will start the Casino (formerly Auditorium) Monday with a show of eight acts and pictures at admission of 10-20-30.

Wilmer & Vincent play vaudeville at the Orpheum here, placed through the United Booking Offices.

NEW "SISTER ACT."

A new "sister" team skims over the edge of the vaudeville horizon. The couple are Vinie Henshaw and Annie Morris.

William L. Lykens of the Casey Agency has the formation to handle, and they will first appear Monday at the Orpheum, Yonkers.

"MONK" IN "DARK SCENE."

(Special Cable to VARIETY.)

Paris, Sept. 8.

There is a "dark scene" each performance at the Olympia. Seeth's latest chimpanzee, "Prince Charles" is the cause.

"Prince Charles" trainer taught him a bit of "business" that even Paris could not stand for. The monkey has been so well trained however, that the bit could not be taken out immediately. To obviate the spectacle, H. B. Marinelli ordered the stage darkened during this part of the "monk's" show, until Seeth can teach the chimp to stop it.

The "monk" is wonderfully well trained, and is the best of all which have appeared in Paris.

MAASE COMING BACK.

(Special Cable to VARIETY.)

Paris, Sept. 8.

At the main office of the Marinelli agency, it is announced that Leo Maase will return to New York to succeed Charles Bornhaupt there as the manager of the New York branch.

Paul Murray, who recently engaged with the Marinelli company, will be in the London office.

The New York branch of the Marinelli agency incorporated this week, as the H. B. Marinelli Co., Ltd. Capital stock is \$5,000. Charles Bornhaupt is president; S. Wollstelnier, vice-president; O. Steiner, secretary and treasurer.

Mr. Bornhaupt leaves the office Sept. 15. He has several offers, and will make a selection from them for his future services.

S. Wollstelnier will be in command after Bornhaupt's departure, pending the arrival of Mr. Maase, who had charge of the Marinelli New York office for some time about four years ago.

TRULY, DIVORCE DEFENDANT.

Detroit, Sept. 8.

Stephen A. Douglas of this city has filed a bill for divorce against Truly Shattuck, who he married in 1900. Douglas is president of the Municipal Filtration Co., of Detroit.

BOOKING SCHEME WEAK.

From all accounts the booking scheme for the "small time" of the United Booking Offices has passed the way of its predecessors. John J. Murdock evolved the latest. It was an invitation (by mail) to book "direct" through the United offices at a uniform salary for twenty weeks of "small time."

While the price to be agreed upon would have no bearing upon the figure for the larger houses it was written, acts seemed to have overlooked the assurance on this point, an important one to artists.

The reports this week said that outside of one or two acts which succumbed the first week the letters were mailed, no act had "thrown" its agent in favor of the United's "direct" offer. Early in the week an act that had been pointedly spoken to at the United offices, according to the story, but which still held out, received contracts from its agent for all the United time at the salary first demanded.

The agents against whom the move was directed profess to believe that the "booking scheme" has practically been given up by the United. The agents say they are paying no further attention to it or its workings.

The "small time" agents were very much aroused last week when acts began returning letters to them that were sent out of the Family Department of the United Booking Offices. These letters in all cases advised the acts not to book through an agent, but to arrange their affairs so that they would be able to do business with the office direct, and so avoid the agent's commission.

Up to the early part of this week no less than a score of these letters were received by agents from acts which they represent, the acts evidently all feeling that the agent was their protection and that if they did business with the booking offices direct, they would be the losers.

In one instance, an act which received a letter, was booked for ten weeks of the small time through an agent and the contracts had been sent to the office of the Commissioner of Licenses who approved of them after which they were returned to the act. The latter stated that the office found it impossible to let the act play the time laid out, but offered other time instead. The time offered was two weeks instead of ten, with a cut in salary. The general form of the letters, which are signed by C. Wesley Fraser, and on the Family Department stationery, is somewhat as follows:

"Dear —:—
"The office finds it necessary to change your contracts, and I am sending you contracts for two weeks in Maine and New Hampshire. This is simply to break your jump into this part of the country. Other time will follow. It will be considered a great favor if you will play these two houses.
"Don't disappoint, and your playing will be greatly appreciated by the office. Don't work through an agent. You are well known, and there is no need of your doing so.
(Signed) "C. WESLEY FRASER."

Virginia Kelsey, formerly of Kelsey and Kelsey, and Julia Gray, who has starred under the management of Lincoln J. Carter, will appear in vaudeville with a dramatic playlet written by Miss Gray.

GOES, BUT WILL RETURN.

Vesta Victoria sailed Wednesday, but she intends returning. If Miss Victoria can secure releases upon foreign engagements, the English woman will come back in November to play for William Morris. After that engagement she may be seen in a New York production.

Everyone who frequents the American theatre thought Miss Victoria would play there before leaving for home. She appeared daily in a stage box, and each time bashfully acknowledged the applause of the audience as a spot light man threw the glare upon her while the orchestra played "waiting at the Church" during intermission. So much attention portended an engagement at once, though it was the forerunner of the negotiations for the winter.

NEXT, FRENCH REVUE.

With the successful launching of his "Russian Dancers" at the American this week, William Morris' next production in mind is a "French Revue," with about twelve Frenchwomen in the cast.

It will be modeled after Parisian revues in a way, and embody dancing of many styles, with several Frenchy chasonettes. The act is to be put on in two or three weeks.

TANGUAY TAKES VAUDEVILLE.

Eva Tanguay has taken vaudeville for thirty weeks of United Booking offices time at \$2,500 a week.

The commencement of the Tanguay tour is to happen at the Fifth Avenue, Sept. 19. The contracts were completed this week.

MORRIS STARTS "BLACKLIST."

William Morris has started a "black list" of his own, or at least according to the reports that were current on Broadway early in the week, the Forty-second Street manager is supposed to have given voice to a statement which means that he will no longer permit acts that have time on his circuit playing for William Fox at the Academy of Music on Sundays.

The Academy has been giving one of the best Sunday shows in New York for the past six weeks or so, and at each successive performance the house has been crowded to the doors. Headline acts were the rule and until two weeks ago these acts were secured from those that were playing the United time. Then Percy Williams got his associates together. He demanded that Fox no longer be permitted to play "United acts" and advertise the shows at 10-20-30. As a result of Williams' "kick" the United acts were taken from the Academy and Fox's agent made up bills on which the Morris acts figured prominently.

Morris at first simply "pulled out" an act or two, but early this week it is reported that he called up the managers booking the Sunday shows for Fox and demanded that they leave his acts alone. This is said to have been followed by a statement to several acts that were offered Sunday at the Academy that if they played for Fox, they could not play for Morris.

Della Fox will top the bill at the Fifth Ave., Sept. 17, with an entirely new offering. Jack Levy arranges.

STRIKE ISN'T LIKELY.

There was no fear Thursday that there would be any serious trouble between the stage crews and the managers. When a meeting was held of the former at the American Theatre Hall last Sunday to discuss the advisability of a "walk-out" Monday, the Shuberts and William Morris entered pleas that owing to members of their firms being out of town it was impossible for them to make an answer to the demands of the Union, that extension of time be granted them. After a vote a week's grace was given to the managers.

During the week, the Union committee has been holding conferences daily with bodies from the Managers' Association, the committee being authorized and given full power to act for the men. The result of these conferences will be made public to the body at a meeting which is scheduled to take place at the New Amsterdam Hall Sunday afternoon.

The managers' replies to the Union's demands will then be read and there will be a general discussion as to whether there will be a strike or not.

It is the belief of one of the best known stage managers in New York that there will be no serious trouble between the mechanics and the managers, stating that there will probably be a settlement effected between the two bodies by arbitration, if no mutual agreement is reached.

KARNO WITH UNITED.

The Karno Comedy Co. has been re-engaged by the United Booking Offices, as reported in VARIETY, London some weeks ago it would be.

October 10, the company, brought over by Alf Reeves, who has been the Karno American representative for some years, will open at the Percy G. Williams' Colonial, New York, playing "Jimmy, The Fearless." Another act ready for presentation in the Williams houses is "The Dandy Thieves." Contracts have been given Mr. Reeves for eight weeks, with other United time to follow.

The Karno Company played last season for William Morris. It is on the "blacklist" maintained by the United Booking Offices of acts playing in opposition to its houses.

MISS HOPPER HOPPING.

Chicago, Sept. 8.

The art of making things unpleasant is being practiced on Lillian Shaw at the Cort. When Messrs. Frazee and Lederer started for New York with "Mme. Sherry" this end of the plank flew up, and with nobody in supreme authority on hand, it is said, that Edna Wallace Hopper began to assert herself.

Miss Shaw has been prominently billed, after Miss Hopper, but Saturday night the painter reduced the type size for her name on the theatre boards, and when it came to the performance two songs were taken away from her—but she still has enough left to keep Miss Hopper hopping.

Carleton Macy will appear in "Welcome to Our City," when the piece, with Macklyn Arbuckle, is presented in New York.



"SPARERIBS" AND FANNIE USHER
OF
CLAUDE AND FANNIE USHER.

AT THE ALHAMBRA NEXT WEEK (Sept. 12).
After two successive, successful seasons on the ORPHEUM CIRCUIT.
Management, AL SUTHERLAND.

DEALS AND COUNTER-DEALS TANGLING MIXED SITUATION

Martin Beck and William Morris Still Dickering. Morris Reported Holding Out. Keith Said to Have Approached Kohl & Castle

The combination in the vaudeville pot is still bubbling. It appears to be the belief among the leading variety people that a combination will result from the present negotiations on between Martin Beck and William Morris.

During the past few days, most of the dickerings and bickerings have been carried on through A. L. Erlanger, who seems to be the intermediary. It is said Mr. Erlanger is interested through J. L. Rhinock, a strong Schubert ally, with Geo. B. Cox, another, having allied themselves with the B. F. Keith forces.

A strong hitch in the proceedings came up last Monday. Something concerning the William Morris, Western Circuit, arose, and William Morris is reported as having taken a strong stand against the proposition proposed by the Martin Beck-Morris Meyerfeld, Jr., side. The "combine" cooled off for two days. It grew warm again Wednesday.

It is said the Keith end of vaudeville is now intently interested in the progress of the consolidation plan. It is also reported that B. F. Keith has gone further than his purchase of the controlling share of the former Anderson-Ziegler theatrical properties in the effort to obtain a strangle hold on Beck and Meyerfeld.

As previously reported in VARIETY, it is again claimed that Keith, through Fred Henderson, of Coney Island, has possessed himself of Orpheum Circuit stock. Mr. Henderson was a holder in the Orpheums at Denver and New Orleans, and perhaps Los Angeles. The story is that Mr. Henderson promoted the New Orleans theatre for the Orpheum Circuit when the latter was calculating upon Mexico City for another stand. In the promotion Mr. Henderson is said to have secured a large block of stock, some say it controls that house.

Keith is believed to have a hand in any of the Henderson holdings, and these points may have been under discussion between E. F. Albee, John J. Murdock and the Orpheum heads during their many meetings of late.

From Chicago this week it was wired that Keith had proposed to E. C. Kohl that he link the Kohl & Castle houses with the southwestern theatres Mr. Keith lately secured, giving the United Booking Offices the routing of acts on the "big time" up to and inclusive of Chicago, leaving the Orpheum Circuit the territory beyond. This is in line with the original scheme of Messrs. Albee and Murdock when they put over the Anderson-Ziegler coup on Beck.

While it seems to be admitted that some such plan has been suggested to Mr. Kohl, it is declared he would not hear of it, although some say that Mr.

Kohl will listen readily to a Keith offer, although perhaps not taking it seriously.

While United managers are crying for the lifting of the "blacklist," that sheet of "opposition acts" is being maintained until present negotiations for an understanding with Morris are at an end. If successful, the "blacklist" abates through force of circumstances. If the combination plan falls through, the action on the "blacklist" is problematical.

It is said that the merger between Beck and Morris has progressed so far that Mr. Beck is in possession of the details of the Morris Circuit, east and west, given him in pursuance of an agreement made. The hitch is believed to be over a question of money.

Linked to the combination deal is the Loew Circuit, and various other phrases of a general amalgamation.

One manager stated this week that by Dec. 1 there would be a total clean up of the complexed vaudeville situation. Another manager, on the Morris side of the fence, declared he did not think the combination, which included Morris as one of the principals, would happen.

The pros and cons with deals and counter-deals are placing the vaudeville managers in an intricate mess, with no one manager able to see far enough ahead to obtain any idea of the outcome. It is rumored that if the Morris-Beck arrangement goes through, it must happen within the next ten days, or not at all.

"COLORED" HOUSE STARTS.

Washington, Sept. 8.

The Howard opened as a show place for colored people Monday. It has about 1,200 capacity. For a month or so before, the Howard held a vaudeville and picture show. It is a new theatre, and the handsomest house in the country devoted to the negro.

Bartlin & Wisell's "Smart Set" was the first piece. It has an all-black cast of fifty-two, and is composed of the best members from the former show of its name, as well as the Williams & Walker and Cole & Johnson organizations.

It is said that there may be a circuit of colored theatres started. Five or six large cities are mentioned as spokes, with stock companies to interchange at stated intervals. Washington, with surroundings, has a colored population of around 100,000. Philadelphia, Boston, New York and Chicago are mentioned as other negro centers, where a theatre for colored people only is possible.

SAYS KEITH WILL BOOK.

Cincinnati, Sept. 8.

While E. F. Albee was in town last week, attending the reorganization of the Anderson-Ziegler Co., he gave out an announcement containing a statement, important to the general running of vaudeville. It escaped notice, probably through being technical, not any of the daily papers printing it.

The statement was that after present contracts made for the three Anderson-Ziegler houses (Columbia, Cincinnati; Mary Anderson, Louisville; Grand Opera House, Indianapolis) had been fulfilled, these houses would be supplied through the United Booking Offices of New York, and that none but "Keith acts" would be used.

The United and Orpheum booking offices are supposed to be allied. It has been reported that the contract held by the Orpheum Circuit to secure the acts for the trio of theatres had another year to run.

At the reorganization meeting, H. K. Schockley was appointed manager and district manager of the three theatres. All reports will be sent to him. Schockley's headquarters will be at the Columbia, this city.

B. F. Keith was elected president of the new corporation. Geo. B. Cox is vice-president, F. R. Williams, secretary and treasurer, and they, with Walter B. White, E. R. Donovan and Jos. L. Rhinock compose the board of directors.

Each of the former Anderson & Ziegler houses is to have the name of "Keith" prefixed to its present title.

BILL RICE IS MARRIED.

Chicago, Sept. 8.

Bill Rice is married; that'll be news to plenty of folks. In Winnipeg last week he closed a deal to supply some attractions for a carnival to be held this week in Rochester, Pa. He has been traveling all summer with the Parker Carnival Co., and so has Tillie Rudloff, a girl whom he so hated to leave behind that he just couldn't. They were married and their honeymoon is officially under way. Bill's fame extends from Ochmulgee, Indian Territory, to the Friar's Monastery, in New York, and far and near he is acclaimed the world's greatest parachute leaper, a distinction gained during his one and only flight and descent.

STOCK FIRST AT PLAZA.

The contract was signed Tuesday for Vail & Kraus to place a stock company at the Plaza, New York, for four weeks, commencing Sept. 19. It is possible that William Morris, who has the Plaza, may consent to a continuation of the stock season, if business warrants. Otherwise, the Morris Circuit will again make the Plaza one of its circuit, with vaudeville.

Ted D. Marks has accepted the managerial post for the house. Sunday concerts will be given from the opening. Mr. Marks has chosen the Plaza in preference to the same position at the American, Chicago.

LEARNING ENGLISH ON THE SIDE.

There sailed from Paris this week, bound for New York, Hedwig Richard, who appeared in the German play of "Alma, Where do You Live?" in New York last season.

Fraulein Richard left for Paris for vocal education. She returns, following an arrangement between her personal representative over here, and Albee, Weber & Evans. That arrangement is for the actress to appear in vaudeville as a singing soloist, while she is mastering English to the point which will permit of her assuming a speaking role in a play. The latter is Miss Richard's ambition; all the rest is incidental.

The agency firm has secured vaudeville time for the young woman. Her first variety appearance will probably occur in the near future in New York.

"ROME" FALLS DOWN.

Chicago, Sept. 8.

"The Fall of Rome" with Aubrey Bouccault leading, is no more on the Kohl & Castle time around here. The sketch, first presented at the Majestic last week, was due in Milwaukee Monday.

According to the story, the fumes of "Burning Rome," Caesar's brutality and Nero's fiddling worked on everyone's nerves, including Aubrey's, so the engagements were called off.

ADVANCE SALE BIG.

St. Louis, Sept. 8.

The advance sale of seats for opening night and inaugural week at the Princess, the new Morris house, which opens next Monday, started with a rush this week. Mail orders nearly took the entire orchestra floor.

The opening bill will be "The Barnyard Romeo," Zay Holland, Cartmell and Harris; Sydney Grant and Maria Lo's "Dresden China Models."

"BY RIGHT OF SWORD."

Vaudeville has a small sized dramatic in the prospective. Ralph Stuart, who starred in "By Right of Sword" in the legitimate, has taken in the varieties for a smaller version of the same play.

M. S. Bentham, the agent, has engaged that Mr. Stuart shall first appear in the playlet Sept. 19 at Union Hill, N. J.

REVIVING "BARON RUDOLPH."

"Baron Rudolph," written over twenty-five years ago by David Belasco, and played by Geo. S. Knight during his last days, following Knight's great success in "Over the Garden Wall," is to be revived by Gus Hill.

Mr. Hill is preparing for the revival, and says that when "Baron Rudolph" is presented on Broadway as in the original manuscript, there will be much surprise expressed at the similarity of many of the scenes, also dialog to later day big successes.

Maude Odell (the third of that name around) is to appear in a sketch called "The Struggle," presented by the Dan Casey Co. To make good the title, Miss Odell will "try out" on the "small time."

CAESAR RIVOLI

QUICK-CHANGE ARTIST.

(Absolutely no speed limit)

WINDYTOWN'S SHOW CHANGES.

Chicago, Sept. 7.

Last Sunday brought "The Girl and the Drummer," a musical version of Broadhursts old farce, "What Happened to Jones," to the Grand Opera House. Herbert Corthell has the "featured" role announced originally for Charley Grapewin. Names familiar in vaudeville and musical comedy are Vera Michelena, Belle Gold, J. Bernard Dyllin and Phil H. Ryley.

Monday night brought "The Follies of 1910" to the Colonial. For "The Girl of My Dreams," at the Illinois, and "The Midnight Sons," at the Lyric and "The Old Town," at the Studebaker, this is the last week. The Hyams and McIntyre show will be succeeded Monday by "The Dollar Princess," at the Illinois. Next Tuesday Elsie Janis opens in "The Slim Princess" at the Studebaker.

To make way for Al. Fields and Dave Lewis, in "We Won't Go Home Until Morning," due at the Princess next Monday, a move to the Garrick will be made by "The Wife Tamers," where Otis Harlan and "Baby Mine" will close an all-summer stay in Chicago next Saturday night. In moving to the Garrick from the Princess the Henry W. Savage production is following the lead of "Baby Mine," which took the same route a month ago.

Richard Carle, in "Jumping Jupiter" continues at the Cort, the last of the summer shows to remain on view. "My Cinderella Girl," is restored to the Whitney for this week only, to open the way for "Alma Wo Wohnst Du?" starting next Monday. This German farce was seen in the original at the Chicago Opera House last spring. When Will J. Davis wanted to introduce an English translation at the Illinois for the summer, the Chief of Police said: "Naughty!"

"The Midnight Sons," at the Lyric has not impressed the public so much as it impressed the Shuberts who sent it here for three months and take it away at the end of its sixth week. Nazimova, in "The Fairy Tale," succeeds the musical spectacle next Monday.

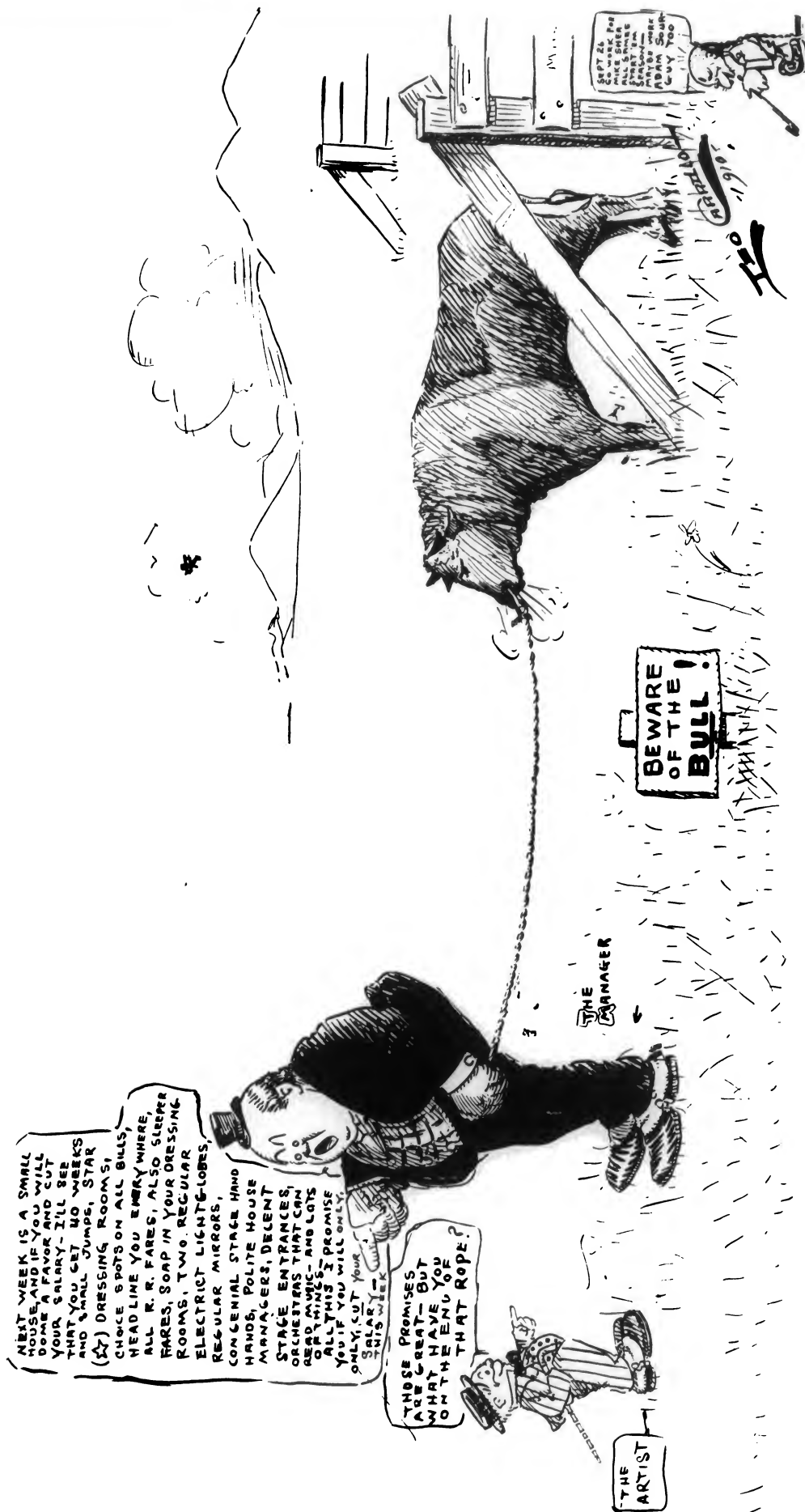
"SUNDAYS" AT COLUMBIA.

Felber & Shea brought their "Sunday Circuit" up to two early this week by taking the management of the Columbia for vaudeville on that day of each week during this season.

The firm has the Grand Opera House under a similar arrangement, and will book the Sunday shows for each from their Bijou Circuit Co. offices.

Other Sunday shows contracted for are at the Lee Ave. and Bijou, Brooklyn. The bookings will be made by Ed. Kealey from the Joe Wood offices, unless it is decided to place the Fox Sunday bookings again with the United Offices. A couple of weeks ago the United "pulled out" the show at Fox's Academy of Music, New York. Thursday of this week it was about settled that the booking should return, Percy G. Williams having expressed a willingness to that effect.

The Loew Circuit will place the vaudeville bills at the Broadway, Brooklyn, each Sunday commencing Sept. 11.



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ADVERTISEMENTS.

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Mary Norman, the society entertainer, has been placed by Albee, Evans & Weber for the United time, opening at Chase's, Washington, Sept. 19.

Thomas A. Hogan, a young man formerly employed at the American theatre, appeared in the Adelaide Kelm sketch, "Miss Bright, Decorator," last Monday at the Julian, Chicago.

W. Powers, whose elephants are at present disporting at the Hippodrome, New York, claims to have the smallest elephant showing. The animal was born Aug. 2, and is now only 38 inches high.

Ray Meyers is attending to the routings on the Orpheum Circuit books, while Frank Vincent, the Orpheum's booking manager, is spending a vacation of two weeks at Lake Placid, N. Y.

Ed. F. Reynard starts his eastern season at the Fifth Avenue next week, opening at Hammerstein's the following Monday. Mr. Reynard has been booked nearly for the entire season through Jack Levy.

Clayton White and Marie Stuart will reappear in vaudeville next week at the Fifth Avenue, again playing "Cherie." Rose Patinoff, the young girl swimmer from Boston, will also be on the program.

Jack Lewis broke in a new man in his act at White Plains last week. This is the fourth partner that Lewis has had to work under the name of Wynne, none ever having been behind the footlights before.

Isabel Crawford, at one time with "The Blonde Typewriters" and previously a member of the Harlem Opera House Stock Company, joined Sam J. Curtis and Co. in their "School Room" act at Cincinnati this week.

Neil McKinley, the singer of coon songs is back in town after a tour of the S-C Circuit, having closed rather unexpectedly in Denver. The high altitude of the Colorado city proved too much for Mac.

Ethel Levey, at present vacationing in Belgium, will play in London the month of October. Miss Levey has informed her agent, M. S. Bentham, that she has not been married, and wishes to deny all reports to that effect.

James A. Donnelly has placed together an act made up of bits from the old operas and comedies that will require one hour to play. The idea was "tried out" for the smaller time at the Victoria, Chicago, last week.

Hedwig Richard, the original Alma, in "Alma Wo Wohnst Du," returned this week from Europe. Upon her arrival she will plunge directly into vaudeville as a "single," under the direction of Albee, Weber & Evans.

The regular season, opening Labor Day, had to contend with one of the warmest of the summer for the start. The weather affected business at all the New York theatres. The matinees were more largely attended than the night shows.

Kendis and Paley, with "Shapiro" for the past two years, severed the connection Sept. 1, when their contract expired. The writers have announced no plans for the future and may content themselves with remaining free lances.

Sam Kenny, a nice young man, formerly engaged in the United Booking Offices, is now with B. A. Rolfe. Mr. Kenny joined the staff of the producer a couple of weeks ago. Since then he has not been a frequent visitor in the United suite.

The New Walnut St. Theatre at Louisville, Ky., opened last week with vaudeville. The new theatre is controlled by McCarthy, Ward and Gus Sun. It is booked through the Gus Sun Booking Exchange. Policy three shows daily at popular prices.

Rigoletta Brothers, foreigners, open at the Colonial Monday. They are due to arrive in New York today (Saturday) with half a car load of baggage, which must be put through the customs before they can appear in the diversified turn offered by them.

"Handcuffed," by Victor H. Smalley, will be played with a cast having Mona Ryan, James O'Neill and Arthur Sweeney. The Dan Casey Co. will produce the piece. If anything happens to it, a Shamrock Quartet may be made up of the people concerned.

Sophie Levintan has succeeded "Josh" Daly as the head of the booking department of "small time" and clubs in the William Morris office. Miss Levintan was Mr. Daly's stenographer until his retirement from the office.

Brenon and Downing, who have been playing in stock over the summer at the Majestic, Johnstown, Pa., sail for Europe, Oct. 2, returning in time to take up an Orpheum Circuit contract, secured through the Casey Agency, and commencing Nov. 20.

"The Importance of Being Earnest," billed to play at Shubert's Comedy next Monday night, under the management of William A. Brady, was reported Thursday to have been called off, through a remonstrance entered by Charles Frohman, who claims the American rights to the piece. "Diplomacy" will be seen at the house instead, it was said.

Wish Wynne, the English singing comedienne, makes her New York debut at the American, Sept. 18. Tom Terris and Co. in "Scrouge," open at the same house Sept. 26. They are also from London. Another Englishman, John Lawson, with his company in "The Monkey's Paw," will play the Morris house in October. Lawson has a sketch which started talk both ways in England.

Small agents of late seem to have acquired a habit of submitting long lists of acts to managers, claiming that the turns have authorized the representation. There have been several complaints on this score. The agents who do this should stop it, for their own good, otherwise they will lose the confidence of both acts and managers.

Eddie Clark is one of our very busiest little actor-author-stage managers these hot days. The other afternoon while rushing up Broadway to a rehearsal he stopped long enough to let folks know he had just finished readapter "The Pet of the Petticoats" for Al. H. Woods. The original adaptation from the French was made by Stanislaus Stange. This has been revised by Clark. In addition to his writing, Clark is at present rehearsing the Werba-Lederer production of "Deacon Flood," in which Harry Kelly is to star.

Billy B. Van heard a new one Monday evening at Hammerstein's. Standing just within the entrance, the young man who is handing out the lucky string beans for Dr. Perin, said to Van as the Carbrey Brothers were about to appear, "You had better wait for this and see the 'Century Dance.'" "The what dance?" asked Mr. Van. "Century" and it's good," replied the bean giver. Van thought he should catch this new one. When the boys returned for their eccentric "loose finish," the bean vender remarked, "That's it." "Why, that's an eccentric dance," said Van. "Well,

there aint no difference anyway," answered the youth, as he shooed another lucky bean on a dollar-and-a-half visitor.

Jules Ruby in print again: Last Sunday M. S. Bentham sailed his ocean going yacht (close to the shore) as far as Brighton Beach. With him was Mark Luescher. During the trip, the Jap cook tried to tell Commodore Bentham the kind of a sailor he (the cook) thought he (Commodore Bentham) was. So the cook lost his job. He left the good ship, Bentham and Luescher, at Brighton. The Commodore and his Chief of Staff (Luescher) were short a hand for the return sail. They walked toward the Brighton Hotel, and who did they see but Jules Ruby! Did Ruby want a ride home? Did he!! It was the next thing to having Freddie Proctor smile at him. Luescher and Bentham asked Jules if he could cook. Ruby said yes. On the way back, Bentham called for some "ham and" and Mr. Luescher chose a small steak with onions. Ruby did a flop that made an echo. When rebuked for his misstatement, Jules said he thought Mr. Bentham meant could he "cook up something." Said Mr. Ruby, "You know, Benny, how many things I've cooked up." Jules laughed so heartily he failed to notice that Bentham's Captain tied a rope to his coat tails. They dragged him through the water for four minutes, then sailed in close, and left Jules to dry out on the beach.

Joe Keaton and his gun arrived in New York Sunday. Mr. Keaton and his family opened Monday at Hammerstein's, while the gun occupied all the spare space in the store room Joe says he secured the gun in Muskegon, after asking for it often during the past seven years. Mr. Keaton is proving himself a monologist of no mean order in telling all about it. The gun, which looks like a small torpedo boat, is about six feet long. As Joe trundled it up Broadway Sunday afternoon, muttering (aloud) "He had better pay me that dime or I'll blow his head off," a crowd of two or three hundred followed, to watch the blow-off. Sunday evening on the Hammerstein Roof, when Mr. Keaton was not convincing people of his gun tale, he was enacting a melodrama, based upon Harry Breen's famous story-interruption of his song. Mr. Breen, while singing, stops long enough to say, "Don't ask me to sit down at the table, mother, I won't sit thar with that city chap. Why? Because he ain't done right by our Nell." In Harry Mock's private office (bar attached) Mr. Keaton dramatized the hard luck message. Joe was Hank, the hero. Geo. Betts was mother, and Fred Waldo, father. Doc Steiner was appointed Mark, the city chap. Following the final line, "Mother" must say, "Well, then, who is going to pay for this drama?" Mark, the city chap, is supposed to square himself of the grave charge that he "aint done right" by replying, "I will." Three times Mr. Steiner missed his cue. Then Joe sent for the six-foot torpedo destroyer, and the liquor flowed.

DEWEY THEATRE MAY RETURN TO WESTERN BURLESQUE WHEEL

William Fox Negotiating and Willing. Fox Put Out Through Disappointment, Brought About By Eastern.

That there is every possibility of a renewal of the burlesque war on 14th street, between the Eastern and Western Wheels, is almost a certainty. William Fox, the manager of both the Dewey and the Gotham theatres in Manhattan, both at present playing small time vaudeville, is very likely to return the Dewey to the Western Wheel, of which it was originally a spoke, to be operated in opposition to the Olympic on 14th street.

The reason for Fox's stand in favor of the Western Wheel is because of the fact that one of the associates in the Eastern Wheel caused an act to be taken out of the show at the Academy of Music last Sunday, with similar incidents occurring before.

Fox through his booking agents had signed Wilbur and Connors, who are with the "Rentz-Santley" show on the Eastern Wheel this season to appear at the Academy of Music for two performances last Sunday. When Dave Kraus, who manages the Olympic, heard that a burlesque act of the Eastern Wheel was to play a house in direct opposition to his Sunday show, and that the act was with a show that would later be seen at his theatre, he made a protest to the head of the Columbia Amusement Co., and although Wilbur and Connors were permitted to attend the morning rehearsal at the Academy, they were informed early in the afternoon that if they played at either of the performances on Sunday it would mean that they could no longer expect to work with an Eastern Wheel show.

When the act sent word to Fox it was unable to appear, he ascertained the reason and when discovering the disappointment was due to the workings of the Eastern Wheel managers, he immediately livened up the pending negotiations with the heads of the Western Wheel.

The Gotham played Western Wheel burlesque, until taken over by Fox. It is not certain that house is included in the deal, very near to a close Wednesday.

CENSOR COMMITTEE START.

The burlesque people in New York this week were very much surprised upon learning that L. Lawrence Weber, Sam A. Scribner and J. Herbert Mack had started upon their annual tour of inspection of Eastern Burlesque Wheel shows.

The three men comprise the "Censor Committee" of the Columbia Amusement Co. It had been announced that they would start the inspecting tour three weeks after the regular season opened, which would have been Sept. 19. Under the schedule arranged, the trio will return to New York, Sept. 20. The trip started at Albany Monday.

Burlesque managers claim it is hardly fair for the Censor Committee to officially view the shows so early,

especially those that will be met with in the first week of the trip. All managers know inwardly, if not for publication, whether their show is good, ordinary or bad, and each requires a little time to "fix up" when the production is faulty. That could be done in most cases, say managers, within the limited three weeks, but within two weeks from the opening Wheel date, many shows may be caught unprepared for inspection.

It was said of a Western Wheel show which opened recently on a Monday that it was draggy, long and tedious at the first performance. The managers requested everyone they met and knew, to keep away from the performance until Thursday of that week. Thursday a show was given according to report that will rank with anything this season on the two wheels. This instance was mentioned by an Eastern manager as proof of what may be done in a short time, with the Censor Committee yet to appear.

All the shows on the Eastern Wheel will be inspected by Messrs. Weber, Scribner and Mack, while on the road, excepting "The Serenader," "Jersey Lilies," "Jardin de Paris" and "Big Banner Show," which were "caught" by the committee in New York.

A couple of other Eastern shows seen in the greater city, which were under the mark, will have a further opportunity, before officially decided upon.

Steve Bartell sailed from England on the Majestic Aug. 31. He is due to open at the American a week later.

WARDROBE LOST.

Chicago, Sept. 8.

The wardrobe for Nellie Florede is due in Chicago to-day. It has been lost since the season opened. The costumes were made in Orange, N. J., and shipped to the "Columbia Burlesquers" by the firm. Miss Florede is leading woman of the Eastern Wheel show. The first shipment was returned, the company having left the town, and when the goods were received back in Orange, the dressmaking concern complacently awaited a call from Jacobs & Jermon, the show's managers.

Miss Florede opened the season and traveled with the company, without her clothes, being obliged to adopt a makeshift dressing scheme for performances. Monday when the dresses did not arrive, John Jermon wired his partner, H. C. Jacobs. Mr. Jacobs chewed the end off a telephone receiver in his impatience at the delay of the Orange people.

There are several dresses in the bundle which Miss Florede is to claim as her own.

An Eastern Wheel manager, speaking of the money spent for clothes on his Wheel this season, mentioned Jacobs & Jermon as among the most extravagant. He said that on the desk in the firm's office, he had seen dressmaking bills amounting to nearly \$10,000 for the costuming of Jacob & Jermon's three shows.

He calculated the investment, for scenery, properties and other things, including advances, also costumes, amounted to \$25,000 for the trio of productions before the season opened.

Alexander Fischer says he has contracted to have Maria Rocka and Co. open on the United time next February. Maria is the understander in a strong act.

THE LEAVITTS HOT.

Unless Charles M. Pope, who acquired an interest in the ownership of the "Rentz-Santley" burlesque show last week by a cash transaction with Jack Mason, turns over a share of the receipts of the week's engagement at the Columbia to the other partners, Abe and M. B. Leavitt, the latter, acting in behalf of his brother and himself will take legal procedure, it is said.

According to the Leavitts, Mason disposed of his share without consulting them, contrary to agreement, and therefore the Leavitts refuse in any form to recognize the new partner or the newly formed Mason Theatrical Co., recently incorporated with Charles M. Pope as one of the main cogs.

Mason produced the show, and received an interest. On the surface everything went well until the show reached New York. At Beechhurst, Whitestone, N. Y., where the ocean breezes sweep with full force across "Mike" Leavitt's doorstep, that silent member of the Rentz-Santley firm, is busily engaged in writing the story of his life, but manages to keep close tab on the movements of the show. He learned that a new phase of the case had bobbed up without his voice in the matter. Hastily donning his coat and pigeon-holing his book data for the time, visited the Columbia theatre quietly last Saturday evening and acquainted himself with all the facts. "Mike," who was in managerial harness for fifty years, made "Rome howl" and demanded that Pope, who has the box-office accounts, turned over to him by Mason, make a settlement with him and his brother as per a previous arrangement with Mason. Pope promised to square things later and was given several days of grace. The show went on to Philadelphia, where it was followed by Pope, who said he would hold an important conference with Mason regarding the proposed attitude of the Leavitts in the matter. It is also understood that Mason also disposed of a part of his holdings to Bobby Matthews.

Abe Leavitt holds the show franchise from the Columbia Amusement Co. "Mike" Leavitt owns the title of "Rentz-Santley." On account of the invalid condition of Abe, his affairs are being looked after by his brother, who shows wonderful activity in the show business and legal points thereunto appertaining, notwithstanding that he has retired to a remote corner on Long Island to tell the world what he did and experienced in the days gone by.

John Early, who started out as manager of the "Rentz-Santley" show and devoted all his time to its welfare, was deposed from his official position by Mason last Saturday night, without notice, receiving two weeks' salary in advance.

The Columbia Amusement Co. will likely let the Leavitts and Jack Mason fight it out between themselves, which is precisely what "Mike" Leavitt desires, as he has no inclination to involve the company in any way with the "Rentz-Santley" partnership.

Bertina and La Guite, wire act, have dissolved partnership.

THE TINY COMEDIENNE AND THE BIG QUARTETTE.
AMY BUTLER.



Keith's Philadelphia, next week (Sept. 12).
Then begins her Orpheum Tour, ending in June.
Sole Direction of PAT CASEY and WILLIAM L. LYKENS.

ENJOINED FRANK BUSH.

Chicago, Sept. 8.

The services for the next ten weeks which Frank Bush shall render have become a subject of legal complications through the fact that Bush came west to play the American Music Hall, with an understanding that the local Morris office should place him for that many consecutive weeks.

Arriving here and asking for a route during the early part of last week, Bush and J. C. Matthews, who represents Morris here, had an immediate disagreement.

Bush straightway hired himself to Walter Keefe's office, signed up for the Keefe and Churchill time, and then declared that Matthews intended to hold him to his original agreement.

With two sets of contracts in sight the dispute was turned over to the local White Rats representation, but Will Cooke and Abner Ali, the jury, declined to take any positive action.

Labor day Bush opened at The Crystal, Milwaukee, booked by Keefe. Owing to the holiday the Morris people could not secure an injunction, but Tuesday morning, Bush was served with the papers. He was unable to appear for the remainder of the half week for which he was booked.

COMEDIANS CHANGE MANAGERS.

Lee Harrison and Barney Bernard are going to bid good-bye to the valeties next week, and join "Up and Down Broadway" under the management of the Shuberts.

This move is a rather unexpected one. All of those along the Main street thought that it was an assured fact the two comedians would be found in the cast of the forthcoming Genée production.

Florenz Ziegfeld, who is one of the associate owners of the show with Klaw & Erlanger, came to Harrison and Bernard just after they had closed with the Shuberts and invited both to the reading of the parts for the dancer's show. Even he was very much surprised when told that they were already contracted for for this season. The couple go into the show at the Casino within the next two weeks.

There is a little speculation whether Mr. Harrison will remove his readable "Who's Who" column along with the change in management.

TAKES BACK AGENT.

Some time ago VARIETY printed a story regarding an agent and the United Booking Offices. The story told of the frostiness between the agent and the agency, with the chances that the commission man would be declared on the outside of the United's breastworks. All of which duly came to pass.

But the days slipped by, and the acts formerly backed by the agent continued along in the same old way. They still worked, and the agent did not worry. Finally the managers of the United became aware that whereas before the ban was placed, the agency "split" the agent's commission, of later days there had been no commission on acts formerly booked by the agent who received his "full five just the same."

The United managers looked into that. "Two and a half" isn't to be sneezed at, and they don't let anything get away on the "sixth floor."

While the acts paid the agent commission direct, there was nothing to divide. The United has now fixed that. The agent has been brought back to the fold, he will book his acts through the United, and the latter will be once more cheerful when "splitting" his commission for him.

RYLEY SIGNS GRANVILLE.

Around the New Year Taylor Granville is to take to the legitimate stage, under the management of Tom W. Ryley. Mr. Granville will be the star in a new piece, in which he and Forrest Halsey are collaborating upon. Mr. Halsey wrote "My Man" for Frederick Thompson.

The new Granville play will go over the Klaw & Erlanger time, Mr. Ryley producing the play with that firm. Until the legitimate debut, Mr. Granville may play vaudeville in one of his former successes or in a new sketch he has authored.

Washington, Sept. 8.

"The Storm," under the management of Marc Klaw and Tom W. Ryley opened here Monday very successfully. The comment theatrically over the show has been regarding the managers, it having been generally understood that Felix Isman was concerned in all of the Ryley productions. His connection with Mr. Klaw, of Klaw & Erlanger, under the circumstances, caused the comment.

HAS FIGURE SET.

Pilan Morin, who gave a "try-out" of her new vaudeville offering at the Liberty yesterday afternoon before a select assemblage of managers, both of the legitimate and vaudeville, is going to offer the act for the "big time" at a figure which is said to be about \$2,000.

The managers who are behind this latest production of Morin's say that its cost has been in excess of \$10,000 and that if the act was played at a price less than that asked it would be at a loss.

Up to the present it is not known just what offers Miss Morin has had for her production.

Frank Tinney is appearing at two New York houses this week.

DEFENSE; ONE COMMISSION ONLY

In the action of Bostock & Hennessy against Irene C. Howley, brought by Phillips & Steinhart to recover \$230, alleged by the firm to be due for salary as representatives of the actress in the procuring of an engagement over the Orpheum Circuit (among other services performed in that capacity) Augustus Dreyer, attorney for Miss Howley, has filed an answer in the action.

Mr. Dreyer sets up for his client's defense that no agreement is in existence, either made verbal or in writing, of any hiring by Miss Howley of Bostock & Hennessy as her representatives; the engagement over the Orpheum Circuit is admitted, and the new Agency Law cited as to its provision that only one commission of five per cent. shall be charged upon an engagement. That percentage, it is alleged, has been charged by the Orpheum booking department. It is further alleged that Bostock & Hennessy are not licensed theatrical agents, and therefore have no legal right to make a commission charge.

The suit is brought in the City Court of New York.

GETTING BACK THE FIVE.

Chicago, Sept. 8.

Thieves robbed Paul Goudron's flat while the family was absent last Saturday, taking everything in the line of wearing apparel and valuables which the brothers Goudron possessed.

When an invoice was taken Paul found it would take \$500 to replace the property and he therefore started J. Nash toward Texas to gather in a bunch of theatres for the Sullivan-Considine office to book.

It is known that Nash had reported Oklahoma City by Tuesday and Goudron expects him to bring back contracts for eight or ten houses in the territories and Texas before he finishes his scouting tour.

CORT'S DENVER HOUSES.

John Cort announced Monday he had secured leases for ten years each from Peter McCourt on the Tabor Opera House, and Broadway theatre, Denver.

The announcement said the arrangement gave Mr. Cort control of the bookings (through the "Open Door") of the "Silver Circuit," Colorado, and with the exception of three theatres in the far west, all the legitimate houses playing traveling combinations in twelve western states.

"FRONT" FOR MRS. DILLON.

Baltimore, Sept. 8.

J. "Popular" Dillon, the manager of the Wilson, deserted his house last week and ran off to get married. Mr. Dillon's bride is the young singing comedienne, Flo Ellwood, who was playing at the Wilson when Dillon became acquainted with her.

The couple are at present in New York on their honeymoon. Mrs. Dillon says no more stage for her, she is going to sit out front now as befits a regular manager's wife.

Arthur Klein, of the P. G. Williams forces, returned from his vacation Monday.

ACT MISSED NOT A THING.

From Australian newspapers recently received in New York, Armstrong and Verne (man and woman), an Australian act which played over here last season, did not miss a thing on the American variety stage.

The foreign newspapers carry advertisements of the team, claiming they can play for twenty weeks and change their act each week. The act, from reports, seems to be making good on the promise.

Two of the turns they "lifted" while on this side are "The Battle of Too Soon" and the "Two Hundred Wives," while they are said to have "copped" every good act appearing with them on any bill.

An artist who knew the couple, and had an idea of their side line while playing in America, says that Miss Armstrong, during every show, secreted herself in any part of the house, back-stage, from the wings to the flies, and with a note book in hand, managed to secure an act as nearly verbatim as possible, but always sufficient for their purpose.

It is supposed that the Australians have taken back to their country at least fifty American turns, accepted successes over here. While Armstrong and Verne may not expect to return to America for some time, the extensive "copying" has tended to increase their salary and importance across the Pacific, although their mutilation of these acts will kill all chances of the originators for them for Australia.

In Australia there is a society of artists called the Australian Vaudeville Association. While not numerically strong, it will probably be called upon to give the "copying act" a little attention, on behalf of the sufferers.

A "LOCAL" AT DETROIT.

Detroit, Sept. 8.

Local, No. 21, of the Actors' International Union has been formed in this city. It opened with a membership of 75.

The lodge was started through the efforts of Max Corrigan, a young and energetic actor. Arthur Nixon is secretary.

CHANGES IN MONEY SHOW.

Philadelphia, Sept. 8.

A week from Saturday Juliet will retire from "\$3,000,000," which opened over here last week. Other changes will be made in the cast, it is said.

Selections are now being made to replace the coming absentees.

Ad. Newberger, manager for Juliet, says the young woman is about to engage with another production.

ONCE WEEKLY IN READING.

Reading, Pa., Sept. 8.

The Academy, the only legitimate theatre in Reading, Pa., will play burlesque once a week hereafter. "The Jardin de Paris Girls" played the house as the first burlesque attraction and did very well.

Reading was a three-day stand on the Eastern Wheel the early part of last season and the season before.



MABEL RUSSELL.

The above is from an enlarged snapshot of Mabel Russell (Mrs. Eddie Leonard) taken while Mr. and Mrs. Leonard were at the Jeffries training camp.

ACT FAMINE IN CHICAGO.

Chicago, Sept. 7.

With the rush of opening houses Labor Day every agency in Chicago save William Morris found an act shortage which proved decidedly embarrassing. Emergency calls were sent out in all directions and the incoming walls for managers for acts to supply vacancies made Labor Day no misnomer hereabouts.

Agents who were asked for an opinion held various views. The "Independent" agents are finding themselves embarrassed because the Association seems disinclined to give routes to acts which play Chicago theatres booked outside of the Majestic Building. Another and probably potent reason for the shortage is that local agents have been "stalling" acts without issuing contracts or routing for any very great length of time. Certain it is there is a shortage of acts and with between 75 and 100 small-time houses drawing a supply of from two to five acts weekly from the local market, conditions are not likely to improve very suddenly.

A scarcity of acts has been complained against by New York agents also for the past couple of weeks.

The shortage has brought about a stiffening of prices, which has the managers bemoaning the times.

RACINE LOOMS UP.

Chicago, Sept. 8.

It is understood that Thos. Saxe, a Milwaukee capitalist, has taken over the theatre proposition which K. & E. started in Racine and will put the new house through, to play vaudeville.

The W. V. M. A. is also eying that town for a house to oppose Campbell and Danforth. The last mentioned firm has come upon trouble in Marquette, Wis., where Dan J. Madigan, who built the Bijou which they have managed, has declared the lease forfeited and will run the shop himself.

This leaves the C. & D. firm a house in Green Bay and Racine, and they are running along for the time being at Appleton, principally because, it is said, nobody else wants the house.

TAKES ON THREE.

The Bijou, Fall River, is now booked through the Loew Circuit. It opposes the Savoy in that city, a M. R. Sheedy house.

Up the state the Loew agency is placing some of the acts for the Hip, Oswego, and Foster's, Fulton, a couple of "Gilmores." The Oswego agent (Gilmore) books in some of the acts. Both houses together do not use many.

LEASES STAR UNTIL 1918.

The Star theatre at Lexington avenue and 106th street has been taken under lease by William Fox until 1918. Mr. Fox held a lease on the theatre until 1913. Monday he exercised an option of five years longer.

The Zanig's have been placed for London. They open in the Syndicate Halls there next May.

BOOKS ACT FOR OVER A YEAR.

Chicago, Sept. 8.

Indications that the Western Vaudeville Association goes in for long routes when an advantageous or mutually agreeable arrangement can be made with an act, came to light last week in the booking of one turn for fifty-two and a half weeks, consecutive, and with only one half-week lay-off in the playing.

Somebody has figured out 180 weeks, without repeats, within the booking of Chicago agents outside of the Association (not including the full S-C or Pantages time, partially booked here) and as Manager Bray asserts that the long route above referred to does not anywhere near encompass the full Association routings, it must be admitted that Chicago is a pretty important center for vaudeville.

MORE SMALL TIME WEST.

Chicago, Sept. 8.

For the past few weeks Manager Chas. E. Bray, of the W. V. M. A., has been negotiating with capitalists and real estate owners in Oshkosh, Fond du Lac, Eau Claire, Janesville and Elgin, towns where the Association is not represented, with a view to building vaudeville theatres.

It is a significant fact that in two of the towns, Oshkosh and Fond du Lac, the Jones & O'Brien theatres, which Walter Keefe took with him when he left the Association, are located. These are said to be the only houses which have not come back to the W. V. A. Bray has made several trips to the various towns, and it is authoritatively learned that he has strong hopes of putting through the deals contemplated.

LAWRENCE, LIVELY TOWN.

Lawrence, Mass., Sept. 8.

This village is growing lively. It has vaudeville in three places. The best is given at the Colonial, but M. R. Sheedy, of New York, is going to ship some acts to the Nickel, while Joe Wood, of the same place, will supply the Victoria.

The Sheedy office has taken on the Academy, Lowell, Mass., also for bookings.

The Wood office now has the New City, Watertown, N. Y.

MARDO FOR HIMSELF.

Boston, Sept. 8.

Fred Mardo, the local representative for William Morris in the branch agency here, leaves Sept. 17 to start in the booking business for himself.

Mr. Mardo's successor has not yet been appointed.

THE MORRIS OPENINGS.

At the Morris office this week, it was stated that the American, St. Louis, will open Sept. 12, to be followed by the American, New Orleans, and Orpheum, Cincinnati, Sept. 25.

No dates for the premises of the two new Loew Circuit houses in Harlem and the Bronx have been set. Bookings for these are expected to be made by the Morris agency.

"SMALL TIME" PRODUCTIONS.

Roland West assumed charge Monday of the new Producing Department established in the Loew Circuit offices. The department will reproduce tested vaudeville playlets mostly, for the Loew chain of "small timers." Contracts of forty weeks for royalty and to the casts have been issued.

Among the productions decided upon by Mr. West are Bert Leslie's "Hogan in Society" with Geo. Roland in the leading role, Emmett Corrigan's "A Card Party," and "Jockey Jones" (with real horses). Mr. Roland was the principal member of the Sydney Deane Co. which played "Christmas Eve on Blackwell Island" so long in vaudeville.

Selections will also be made from manuscripts submitted, and other producers' ideas entertained. The Loew Circuit's productions may be sold to other "small time" managers, after completing the original time, if there should be a demand.

A WISE SOWERGUY.

In one of the local "small timers" is a wise Adam Sowerguy in the form of the theatre's resident manager. A sketch appeared at the house to "try out" for three days. Following the second performance, the star of the playlet appealed to the manager in person for a release, claiming in a hoarse voice his throat must have immediate attention.

The manager tested him in several ways, but could not make the actor forget the hoarseness. The manager said it was impossible to lose the feature of the show, and that he would accompany the actor to a throat specialist, charging the bill to the house.

The specialist informed them both he could see no inflammation and knew of no reason why the actor should not speak normally. The actor pointed to his chest, and huskily said there was a pain in there. The surgeon inserted a probe to find out. On the second trial, the actor told the specialist it had fixed him up all right, and returned to work.

Afterwards the actor told his agent he had been heroic enough in standing for that probe the first time.

"VENUS ON WHEELS."

"Venus on Wheels," who is to appear at the American, New York, Monday, for her first stage appearance, is an expert bicycle trick rider. But the claims made for her as feature in vaudeville are that, besides being possessed of rare beauty of face, she is the most perfectly formed woman before the public. The pictures of the young woman are on the front page this week.

In "strip tights," "Venus" will present an act full of dash, and in the costume worn, permits the audience to judge for themselves of the assertions made.

Adeline Pavlovina is a violinist from the west, who is to appear in the east under the auspices of the Dan Casey Co. She is no relative of "the" Pavlowa.

HINTS FOR MANAGERS.

Mark A. Luescher, General Press Representative of the Orpheum Circuit, has mailed an interesting letter of instructions and advice to the local managers on the chain.

Among the many valuable suggestions and hints for the improvement of billing matter, etc., to uplift the dignity of vaudeville, Mr. Luescher advances the following as a more appropriate style of matter for modern times:

Callahan and St. George

A few years ago, James Callahan and Jenny St. George, left America to produce their well-known Irish sketches abroad. Their success there was so extraordinary that they remained in Great Britain two solid years. They are back and will present a classic called "The Old Neighborhood."

The letter mentions that "Orpheum Vaudeville" should remain aloof from the style of advertising or billing of the cheaper vaudeville and picture houses.

The suggestions strongly advise the use of cuts of artists whenever possible in all display reading, and also says that especial attention should be given to programs, making the descriptive matter for both the current and next week's bills attractively readable.

FITTING IN OLIO.

"The Serenaders" became possessed of an olio, from last Wednesday on. Jack Singer decided that a two-act-olio-divided-show would be the best performance. He commenced with the Arlington Four, Geo. Armstrong, and the Terry Twins. The Twins may be continued as comedians in the piece. Bobby Harrington, a member of the cast and who played Geo. M. Cohan parts for four years, will present "Running for Office" as the olio sketch later on.

The shows preceding "The Serenaders" on the Wheel for two weeks, are each two-act pieces, specialties being introduced during the action, as Mr. Singer did with the Arlingtons and Armstrong. Three full shows in a row were a little trying, thought Mr. Singer, who split up his production accordingly. There may be a few new faces with "The Serenaders" shortly, also.

Another Eastern Wheel production in the throes of repairs is the "Star and Garter Show." Will H. Ward joined the company Monday at the Murray Hill. Mr. Ward immediately commenced re-rehearsing the principals and chorus. Louise Palmer also opened Monday in the soubret part, a role that had been vacant up to the moment of her debut.

SENDS ONE FEATURE WEST.

Chicago, Sept. 8.

Commencing Sept. 12, the headliner at the Academy of Music weekly, will be booked in there through the Orpheum booking office, New York. Previously the entire program has been made up at the Western Vaudeville Association.

The Academy's feature costs about \$300 or \$400.

CLEARING BEACH SPACE.

Padulla's Ocean Hotel at Brighton Beach may be a thing of the past, now the season is over. Padulla has held the lease for the past five years. Upon the expiration, Sept. 1, he was notified a renewal could not be secured.

The Ocean Hotel, with the Brighton Beach Music Hall and the Brighton Beach Hotel are the property of the Brooklyn Rapid Transit Railroad. It is not expected that the Music Hall will be opened for entertainment another season. The hall is in bad condition, so very much so it is said to reopen would be nearly impossible. The lease for this has been issued yearly, to a person connected with the Inter-City Advertising Co., a subsidiary B. R. T. corporation, controlling the advertising privileges on the Brooklyn traction lines.

The Ocean Hotel, with the hall and the Brighton Hotel cover a large plot of what is now valuable ground. Report says the Brighton Hotel has just about broken even the past summer on its expenses, and the land is held at too high a figure to have it idle ten months out of the year. The rumor is the B. R. T. is contemplating either dividing up all the ground covered by the three buildings (with an intervening large lot) into building sites or demolishing all buildings, erecting in their place a mammoth summer park.

The only source of profit, it is said, from all the Brighton Beach properties has been the change earned by the Transit Co. in transporting the crowds there and back. The Brooklyn people enjoyed the trolley ride to and fro. Upon reaching Brighton Beach, the usually occupied the benches strewn in front of the hotel and on the ocean front, enjoying the free band concerts but steadily and consistently held on to their current funds, much to the disgust of the proprietors about.

OBITUARY.

Hugh J. McCormick, champion skater of America, 1890-1892, died at St. John, N. B., Aug. 28. The deceased skated his fastest mile in that town in 2.58.

Samuel Cooper, manager of the Herald Square, New York, for Hyde & Behman, when the firm operated the theatre, died Aug. 28 in Washington, D. C.

Sydney, Australia, July 29.

Jack Williams, at one time a favorite end man and comedian, died at Sydney last week, of consumption. He had played in many quarters of the globe, achieving considerable success in musical comedy. Subsequently he became associated with Gus Franks. The deceased was 34 years at his death. A widow supposed to be in America, survives him.

The mother of **Frank Hollis** (Kenny and Hollis) and sister of **Thos. Wright**, who has been connected with Keith's, Boston, as long as the house has been in existence, died in Boston last Sunday.

Tom Smith, Jr., the eight months' baby of Mr. and Mrs. Tom Smith, died at Denver, Aug. 31.

Adolph Mueller, known professionally as **Carl Schmidt**, a heavyweight wrestler, who was at one time a well known attraction with burlesque shows, died in Toronto, Sept. 3. Mueller was performing an electrical act in Toronto. He was only sick three days.

Julian Edwards, one of the best known of American composers, died Sept. 4 at his home in Yonkers, N. Y.

Kitty Nice Perle and her husband, **Louis D. Perle**, were drowned in Lake Quinsigamond, near Worcester, Mass., Sept. 4. While out rowing, Miss Perle fell overboard. Her husband, who could not swim, jumped after her, both going down in sixty feet of water. The deceased woman was thirty-nine years old; her husband, fifty. They were both members of an operatic company, Miss Perle the prima donna, Mr. Perle, musical director.

Sydney, Australia, July 30.

Dolly Keldie died in China, according to a letter from there. Still in her teens Miss Keldie was a dashing soubrette who also added a skating act to her repertoire.

BILLS NEXT WEEK.

NEW YORK.

FIFTH AVENUE.

Della Fox
White and Stuart
Rose Petron
Ed. F. Reynard
Stuart
Mathews and Ashley
Brown, Harris and
Brown
James and Sadie
Leonard
Wood Brothers

HAMMERSTEIN'S.

Courtes De Swirsky
Dr. Perin
Rooney and Bent
Bernard & Harrison
Jines and Deely
Hayes and Johnson
La Maze, Quail and
Tom

COLONIAL.

La Pia
Rigoletto Twins
Charles L. Fletcher
Elsie Fay and Boys
Jack Wilson Trio
Melville and Higgins
Great Howard
Avon Comedy Four

ALHAMBRA

Carrie De Mar
Claude and Fannie
Usher
Charles Gill and Co.
Mack and Walker
Fiddler and Shelton
Macart and Bradford
Harry B. Lester
(Others to fill)

BROX.

Bayes and Norworth
E. F. Hawley & Co.
Laddie Giff
Irene Dillon
De Renzo & La Due
Barnes & Crawford
Farrell-Taylor Trio
Fairman, Furman &
Fairman
Watson's Farmyard

AMERICAN.

"Russian Dancers"
Edna Aug
"Venus on Wheels"
Bartoloddi's Cockat-
toos
Alva York
"Georgia Campers"
Bartel
Carlton Sisters
(Others to fill)

CHICAGO.

AMERICAN.

Charles J. Ross and
Elsie Bowen
Willie Holt Wake-
field
"Paris By Night"
The Coopers
Josephine Sabel
Keogh and Francis
Nevels and Gordon
Lambert Brothers
(One to fill)

MAJESTIC.

Andrew Mack
"The Code Book"
The Mermaids
Raymond & Caverly
Huch Lloyd and Co.
Cook and Lorenze
Ragle Furman
Karl Emmy's Pets
(Others to fill)

OMAHA.

ORPHEUM.

"The Leading Lady"
Bernard and Weston
Willard Simms and
Co.
Lewis McCord & Co.
Ernest Panzer
Meredith Sisters
LaClair & Sampson
Pope and Uno

AMERICAN.

Elinore
Les Souloffs
Mons. Alexis
Josephine Sabel
Conway and Leland
Eddie Foley
Whithead & Grier-
son
Lert Errol
The Reros

Pauline, the hypnotist, has not settled upon his engagements for this season. He is considering many offers.

HERE'S BILLY GOULD.

Next to Dun and Bradstreet, old Dr. Perin is the best fortune teller in America.

If my pal, Ernest Edelsten, the English agent, comes to America this fall, I'm going to show him one grand time.

I enjoyed a good laugh—all by myself at a performance of "Allas Jimmy Valentine," at Wallack's, the other evening. In the first act there is a character, "The Warden of Sing Sing." This particular warden carried his handkerchief in his sleeve. A warden of a prison that would do that fool stunt should be transferred to a Foundling Asylum.

Vivian Prescott, who made a big hit in the "deceased" "Simple Life," has signed to play a prominent part in "The Aeroplane Girl." She will be a real find for Broadway, believe me.

If it weren't for our Bert Leslie, "Our Miss Gibbs" would now be in the storehouse. Bert is the one bright and redeeming feature of this musical—I don't know what else to call it.

Aeroplane stuff—**Ralph Johnson** is flying high. **Clarence Kolb**, formerly of Kolb and Dill, is in town. It looks as if Clarence and Max Rogers will star jointly, under Shubert management.

Dave Furgeson left for Hartford to get some theatrical experience in a Poll house.

Frank Tinney is "Englishing" it this week. He is playing two "alls." The "Alhambra" and "Ammerstein's," and "cleaning up," too.

Ed. Morton is practicing at the Alhambra, too, and doing the Mathewson stunt. This means: "putting them over."

All of the **Keaton** family are in town. Joe will never be satisfied until he can play New York and sleep in "Muskeaton," Mich., nightly. His manager "Buster," is satisfied to be any place where there is a ball game.

My, but little Miss "Hu-haw" **Chadwick** is a clever little maiden, and can give a lot of pointers to her elders.

Barney Bernard and **Lee Harrison** join "Up and Down Broadway" Co. in a few weeks. Vaudeville's loss is the Shuberts gain. (I thought that one out.)

Furman, Fairman and Furman, a western turn, open at the Bronx, New York, Monday, for their first eastern appearance, booked through the Casey Agency.

Eldon and Clifton will put on a new sketch shortly, by **Harry S. Sheldon**, called "For Old Times Sake." The act will be handled by **Albee, Weber & Evans**.

Ethel Green is heading the bill at the Maryland, Baltimore, this week.

A SELF-MADE MANAGER TO HIS BOOKING AGENT.

By J. A. MURPHY.

(Murphy and Willard.)

East Cranberry, O., Sept. 16.

Dear Mike:

I want you to cancellate that Sophie Everett Co. that plays a piece called "The House Warming." I had it advertised on my bills but a lot of my customers said if I made my house any warmer they wouldn't come in so you better save that play till cold weather.

The trolley Co. aint gettin along very brisk with their amusement park they are bulidin over beyond West Cranberry. There is a big hollow place in the middle of the grounds which was used for a dump. It takes too much dirt to fill-it. They say in the papers they wont be open till the last of October.

I dont think much of **Gilbert Thrush**. You said in your direction that he was a bird imitator and I supposed he would dress up to look like a rooster or something of the sort, but he didn't do nothin but put on a frog talled coat and do a lot of chirping with his face which he said represented canaries and gold fish ansoforth. He didn't want to go to West Cranberry from here so when I paid his wages I gave him an order the **West Cranberry** manager and he had to go there to collect it. I dont care much for single men actors any how.

Mousley and **Batz** didn't get here in time for the matinee. I reconed they didn't disappoint more than eight of my customers so I will deduct two dollars out of their wages. **Vinty Valdeen** made up songs about the audience and took right good. A feller come on from Cincinnati to see her and she says he is her cousin. Actresses dont ever seem to have any near female relations at all, but they have lots of men cousins.

I got an express bundle today from **Millie Lanude** which had in it a silver plated umbrella with my name spelled wrong on the handle. I dont have much use for umbrellas as I always wear a slicker when it rains so I will try and swap it for a horse blanket.

The **Spicer Twins** done some good dramatical actin with clothes changin included and I thought they was pretty fair talent but the hack driver here says he seen them in a cheap theatre over in Niles City and they cant be much account. They wrote in that they wanted a couple of sword fells to fence a duel with but I forgot about it till it was most show time and then the only things I could find was a poker and a scythe.

Old man **Shiveleys** neffew was married last week to a skipping rope dancer that was performing at the Air Drum. He says he is going to travel with her this fall and take care of her properties. She didn't seem to have much property except a skipping rope and some gilt shoes with clackers in the heels but he is a lazy cuss any how.

Adam Souerguy.

Grace LaRue will appear in "Madame Troubadour," a Shubert production.

"TRUST" AND INDEPENDENT LINE-UP FOR SEASON IN PICTURE DIVISION

"Trust" Starts With Twenty-two New Reels Weekly, Independents Have Eighteen

The fall season presents many phases in the film business, and the next few months will mark an interesting struggle. All through the summer the Independents have been working day and night perfecting their factories, realizing that the exhibitor, however independent he may be in spirit, must have good film with which to attract patronage. The quality of the independent product has, consequently, leaped forward, and a bitter struggle on commercial lines must necessarily follow.

Many exhibitors have remained loyally independent owing to the injustice of the royalties demanded by the "trust." To this number will be added such exhibitors as are now using licensed film, but are dissatisfied owing to the competition of nearby exhibitors showing the same film. The line up, reel for reel, may be summarized as follows:

TRUST.	INDEPENDENT
Selig (2).	Bison (2).
Biograph (3).	Imp (2).
Vitagraph (3).	Thanhouser (2).
Kalem (2).	Champion (1).
Essanay (2).	Powers (1).
Lubin (2).	Yankee (1).
Edison (2).	Defender (1).
Pathe (3).	Ambrosio (1).
Gaumont (2).	Italia (1).
Urban (1).	Great Northern (1).
	Dramagraph (1).
	Cines (1).
	Eclair (1).
	Lux (1).

In addition to the above, the Carlton Motion Picture Laboratories will start releasing two reels weekly Oct. 1, under the name of "Reliance." These will be produced in the Coney Island laboratories, which are said to have cost more than \$150,000.

The influx of capital into the "independent" ranks has worked magically, and has lured from the employ of the trust their most capable actors and employees. Phil Smalley, Arthur Johnson, James Kirkwood and Miss Weber have left the Biograph Co. and are now employed by the New York Motion Picture Co.

Florence Lawrence, made famous by Laemmle, was formerly the leading woman with the Biograph Co. This week another picture star ("Little May" as she is known) left the Biograph Co. to join the N. Y. Motion Picture Co.

That both factions realize the power of the press is shown by the engagement of well known publicity promoters. Selig has Opie Read; Essanay, W. W. McMackin; N. Y. Motion Picture Co., H. J. Streyckmans; Atlas and Yankee, Harry R. Raver; Defender, Joe Engel; George Kleine, J. M. Gobel; Imp, the Cochrane boys.

PICTURE MAKER IN THE WEST.

Salt Lake City, Sept. 8.

Harry Revier, who has the Majestic here, is about to become a moving picture manufacturer. Mr. Revier is erecting a plant which will cost about \$25,000, and expects a large business from the inter-mountain country.

FILM CO. ON THE JOB.

Over the summer the General Film Co., the concern formed through the Motion Picture Co., for the gobbling of the rental business in moving pictures, has not been idle.

It is said that the Pittsburg Calcium Light & Film Co. is about to "flop" to the corporation, of which Percy L. Water is the general manager. Many other rental agencies have been taken over since the warm weather started in.

Although not officially reported the Yale Film Co. of Kansas City and St. Louis is an addition to the G. F. C.'s list. The Yale Co. was reported early in July to be on the tapis for a merger. Its manager was then in New York. At one time in the recent past, the Kansas City agency felt the heavy hand of the "Trust" in the form of a fine.

ORGANIZE TO FIGHT.

St. Louis, Sept. 8.

The Swanson-Crawford Film Company has been incorporated. Several St. Louis exchanges have united to fight the so-called "motion picture trust."

The merging companies include the William H. Swanson, St. Louis Film Company, O. T. Crawford Film Exchange, Wagner Film and Amusement Company and Western Film Exchange. The new company has offices in the Century building.

"STRICK'S" "NEAT STUFF."

Hector J. Strickman, now with the New York Motion Picture Co., is working up a sixteen page pamphlet which will be issued weekly and will be devoted to descriptions and illustrations of the output of the concern.

There will be a little "bull" amongst the other matter which should be good reading. "Strick" handles a very good line of "the neat stuff."

TWO DEAD IN PATHE FIRE.

A carelessly tossed lighted match caused a fire in the store room of the Pathe factory at Bound Brook, N. J., in which two of the employees of the moving picture plant lost their lives.

Louis Strief and Frederick W. Miller were the victims. The men perished while forty or more employees were at work in the factory. The fire did not reach any other part, excepting the store room, where after blazing for about two hours it burned itself out.

The storeroom was of fireproof construction. The managers of the factory state that the only way that the fire could have started was through the carelessness of the men, who lost their lives, one of whom it is stated was an inveterate cigarette smoker.

VARIETY'S PICTURE REVIEWS

"DEER HUNTING IN THE CELEBOS ISLANDS" (Pathe).

The deer hunt consists of about forty or fifty savages riding ponies through fields and fording streams. The latter portion is the only reason for the picture. The fording of a stream is interesting. The scenic effects are ordinary, and the whole has been seen thousands of times in Western pictures, which also include the show of horsemanship. The film is short, which is the best thing that can be said of it. DASH

"A LIFE FOR A LIFE" (Vitagraph).

An old, old theme worked in the old, old way takes 185 feet of film to tell it in "A Life for a Life." The story is of a convict who is the bad man of the prison. Everything is tried to make the convict see the better side of things without avail, until the prison keeper's little daughter strikes the right chord. The man is paroled and becomes a trusty. During this time a fire breaks out in the keeper's house. The convict rescues the little girl, who had become overcome by smoke. In so doing, the convict inhales the poisonous gases which end his life. The picture will not appeal to all. There is something about the convict here that rather goes against the grain, and the story has not been told properly to bring the sympathy intended. DASH

AGAIN BRINGING SUITS.

It is said that in an endeavor to stem the tide rising high in favor of the Independent film men, the "trust" is contemplating the filing of suits in large numbers.

The first was instituted against the Champion Film Co. last week. While no direct allegations are made, the bill says that the Champion Co. be ordered to produce its cameras into court as the complainant "on information and belief" thinks that infringing apparatus is used.

Previous suits of this nature have been summarily disposed of, and not since the "trust" was formed has an Independent maker been stopped in a legitimate suit.

BURLESQUE TAKEN SERIOUSLY.

Chicago, Sept. 8.

While Dave Marion and his "Dreamlanders" were appearing here last week, O. L. Hall, the well known dramatic critic of the Chicago Journal, gave his special attention to the show.

In an article, Mr. Hall mentioned Mr. Marion, in connection with his comment on the performance, and said that the items in the "Dreamlands" show which seemed foreign to the burlesque atmosphere were the ones the audience appreciated the most.

It is seldom a Chicago paper has noticed burlesque shows presented here. Mr. Hall's innovation is a commendable one.

TAXING "SENSATIONALS."

Paris, Aug. 30.

A commission of the Italian Parliament has been named to study the advisability of placing a tax on films, not of an educational character. There is some strong opposition to the proposal. It is probable that no law will be passed of this kind.

The intention is to curtail the number of sensational pictures, but if some films are to be taxed and others are not, the moving picture industry will be severely handicapped in Italy, and the faked historical plots, called "Films d'Art," and the comic subjects, both of which are very prevalent among the Italian manufacturers, will be almost ousted in that country.

"A SUMMER IDYL" (Biograph).

The same old story of the rural maid and the city chap, prettily told. The man, a member of a Bohemian set, is refused by a female artist to whom he proposes at her studio during a party. He becomes angry and decides to leave the city and go on a tramping trip. He meets a charming young shepherdess with whom he becomes infatuated. The girl is all that a doting old grandfather has left and on her he has bestowed all his affection. It is haying time in the late summer when the stranger arrives on the scene and the girl manages to find position for him among her father's field-hands. After the day's toil is ended the stranger makes love to the girl. Her heart falls a ready victim to his arduous attack. Among the man's friends in the city there is some excitement over his disappearance, and the girl who refused him is remorseful. When one of his male friends receives a letter stating his whereabouts the information is given to the artist and she writes begging him to return. He pays no attention to the first letter, being taken up with his new love. The second letter comes, in which is inclosed one of her perfumed cigarettes. The perfume brings back the recollections of the city with such strength that he is unable to resist and he returns, leaving the little country lass behind without a word of farewell. She, however, finds the letter he has dropped, realizes the truth and returns to the side of her old granddaddy to have her sorrows comforted. The country scenes of haying and threshing are very pretty, as is the porch of the little cottage with the venerable old grandfather seated there, smoking.

"LED BY LITTLE HANDS" (Selig).

A story of a reconciliation effected by the little children of a pair whose marriage was broken up on account of the bride's father. The picture opens with the introduction of the suitor favored by the father, this reveals that the daughter has already been married in secret to the man of her choice. The father turns both out of the house. Nine years elapse. Two children have arrived, a boy and a girl. The mother is happy except for the fact that her father is still angry with her. The little ones become aware of this, and they go to their grandfather. He doesn't recognize the children as of his kin, but treats them kindly. The little ones, however, explain who they are and the old man is overjoyed. He orders a real live elephant to be brought. Instead of the little stuffed horse on wheels which he has, and a giant doll for the girl. The parents discover the disappearance, and distracted, search for them. They follow the trail for the father's house, and here the reconciliation is effected.

"WHO IS BOSS" (Pathe).

A comedy film with the old mother-in-law joke for its theme. The husband and wife are prepared to go on a visit when a telegram arrives stating that mother-in-law is on her way to visit them. She arrives and all three sit down to luncheon. During the meal a discussion arises. It ends by the master of the house throwing the roast out of the window. The wife to show that she can go just as far as the husband, retaliates by throwing the bread and side dishes out. The husband then becomes so angered he throws everything in the room through the window, including his wife. They all land in the lap of a beggar, seated below. The master also tries to heave out the mother-in-law, but finds her too heavy, so he secures a revolver and chases her from the room. The picture ends with him standing in mid-floor, with a smile of satisfaction.

"ZOOLOGICAL GARDENS IN ANTWERP" (Pathe).

A very good picture of the animals at feeding. There are some pretty scenes. Good comedy is gotten out of the monkey-house. The picture shows the deer family and all its branches, lions, tigers and larger animals.

"THE GAMBLER'S WIFE" (Pathe).

The old story of the fatal card is again revived in this picture which shows that even a gambler's wife will take a hand in the game in the hope of retrieving a lost fortune. Despite his wife's entreaties, the man stakes all his money on the cards and loses. He goes to his safe for the deed of the house, but is stopped by his wife, who struggles hopelessly to thwart his intention. He casts her rudely aside and continues the game. Luck is against him, the fatal card sends him from the room a ruined man financially. He convalesces to a rich uncle and while preparing for the burglarious visit, falls asleep and dreams. He sees himself enter his uncle's house by stealth, rifle a small secretary, is about to pocket a roll of bills when his uncle enters, creeps up unawares and pounces upon him. There is a struggle, the nephew manages to shoot and wound his uncle and as he is about to exit is shot from behind. Before he falls to the floor in the throes of death, the mask is torn from his face and the uncle is horrified on recognizing the thief. As he slips to the floor in sight of his uncle, he rolls from his couch and is awakened from his hideous dream. In the interim, his wife receives the attention of the winning gambler, but repulses him. She decides to stake her jewels against the other's newly acquired possessions. In a card game, that is really funny by the way the cards are dealt and shown by the players (the audience being left to surmise what kind of game was in progress) the woman wins everything. She hurries to her husband, whom she finds in remorseful attitude, thankful he didn't commit (Continued on Page 14.)

PARIS NOTES

BY EDWARD G. KENDREW

Paris, Aug. 29.

H. B. Marinelli and Victor de Cotens are pleased with the excellent business at the Olympia. The program is worthy of this successful opening. Baggesen opens here in September, and there will be a sketch, "La Fuite," for which Rozenberg and Harry Baur, French comedians, have been engaged. In October we have a revue, "Vive Paris," in which will be La Fornarina, Surith, Max Morel, Lillian Graham and a host of local stars. Fregoli returns here in December. Ike Rose will bring Rosa-Josefa, with "their" baby, in September, but this will be a side show for which one franc will be charged. During the day the sisters will be on view in the lobby, and during the evening performance in the Olympia Tavern, under the music hall.

Clement Bannel has recruited a fine troupe for the opening of the Folies Bergere Sept. 1. In the ballet, for which Louis Canne has written the music, we expect Mmes. Otero, Napierkowska, Dupre, Miss Monor, M. Kino, and a combat with swords arranged by M. Dubois, maitre d'armes of the Opera Comique. In the sketch, which will probably bear the title of "Celestre & Cie" (though the title is not yet decided), the author, Paul Ardol, will play a role, accompanied by Anne Dancry and Gabriel Chalon. The other acts will be the Max Gregory troupe, Trapnell Sisters, Martin Brothers, 3 Belle-Belle (Tiller's girls), Rowland, the colored juggler, the flying sister Heindrect, and the Arab troupe of Abbas Benzair.

At the Marigny, as previously stated, the witless revue is to be withdrawn Aug. 31, but another short revue by Michel Carre and Andre Barde, "La Tour de Babel," with Germain Gallois as star, replaces it. Business is not so brisk at this resort for the end of August. The season in the Champs Elysees is nearing its end, and only a big program will drag the Parisians there after dinner. The city, however, is very full of foreigners, and all the music halls are veritable towers of Babel.

The Alcazar d'Ete closes next week and the Jardin de Paris likewise finishes at the end of the month. The Ambassadeurs remains open for a short while longer. Raphael Beretta, the musical director of the Ambassadeurs and Alcazar d'Ete, goes to Buenos Ayres for the winter, to take charge of Seguin's hall in that city.

Arlette Dorgeres (whose portrait was among the French singers in Variety's Anniversary Number last year), is taking over the Comedie Royale, a small theatre where one-act plays are produced, recently managed by Henry Caen. This director may assume the responsibility of the unfortunate Montmartre house known as the Deux Masques. It is not certain

whether the name of Mlle. Dorgeres will figure as directress. It was at the Comedie Royale that the plot of "Ma Gousse" was first played as a sketch, being afterwards put to music.

At the Porte St. Martin Theatre Aug. 22, when the usual crowd had assembled to yawn over "Chantecler," the iron curtain refused to move, and the money had to be returned to those who had taken the precaution of retaining the checks. The people left the theatre quietly. The run of this "best advertised play in the world" was resumed Aug. 24. Willy Clarkson was in Paris this week and tells me that he does not expect his law suit over the cock's costume to come off before October. Among the numerous people well known in the music hall business who are now in Paris I have noticed Ben Tieber, Moule, Seeth and Bertie Crewe. The latter is probably over from London to superintend the alterations at the Alhambra.

The Etoile Palace opened Aug. 26, with Evans, trapeze; Parrini troupe, acrobats; Hall and Wilson, comic cyclists; Gard and Gard, illusionists; Elliou and Bella, equilibrists; Polly and Day, eccentrics; Charles Ixem, and other singing numbers.

M. Samuel, manager of the Theatre des Varietes, will mount an operette by Maurice Donney and Xavier Roux, music by Charles Terrace, this winter. This house for some years has been devoted to comedy, though in the days of Mme. Schneider it was noted for light musical pieces. Franck will continue with operette at the Apollo, and after a further run of "Hans, the Flute Player," will present "Marlborough," with music by Leoncavallo. This theatre still belongs to M. Rigo, Paris representative of C. Seguin, but Franck has a two years' lease, still to run, and a new one may then be granted him.

Mme. Varlet will reopen the Gaite Rochechouart on Sept. 16 with a host of local singers.

Frank Bostock's menagerie in the Brussels exposition, destroyed by fire, was insured for \$16,500. He is withdrawing a number of animals from his Paris show in the Jardin d'Acclimatation in order to make a new menagerie in the Belgian capital.

An unusual event occurred in Rome last week. Chinese conjurers, the Tschin-Maas, appearing at the Jovine music hall, were invited to give their show before the Pope. The performance took place in the Golden Salon, at the Vatican, before the Cardinals, Bishops and other Roman Catholic dignitaries. Plus X was seated in a grated box. He afterwards gave his blessing to the troupe, and his signed portrait to Deutsch, the impresario.

LONDON NOTES

VARIETY'S LONDON OFFICE

415 STRAND, W. C.

(Mail for Americans and Europeans in Europe, if addressed care VARIETY as above will be promptly forwarded.)

London, Aug. 31.

One Arnberg, employed in the Marinella London office has "Jimmie Valentine" beaten to a finish. The first offense happened about two weeks ago when the man from the continent removed a ring from the Marinelli office, that was in the safe for safe keeping. The ring was traced to a pawn-shop. Mr. Wolheim, manager of the London office, to avoid trouble, paid something like \$200 to recover the bauble. At the pawnshop it was learned Arnberg was the guilty party. He was forgiven and continued in the office. About a week ago the same young fellow appeared back on the stage at the Alhambra and held up every Marinelli act there for commissions. This was discovered a few days later. Though the Marinelli office was again very lenient with Arnberg, he was discharged and told to leave the country. Arnberg left, but before doing so, the boy wonder called on a money changer, well known to the Marinelli office, and drew \$250, charging it to Marinelli's account. Arnberg has now disappeared, and will no doubt be gone for some time.

The Doherty Sisters and Willie Pantzer have been booked for a Williamson panto, Australia, starting early next year.

Dick Knowles has an engagement in South Africa, through Sydney Hyman.

Sam Stern claims that he said a clever thing to "The Divine Mryma" when he told her that she was "cleaning up" at the Palace, because she went into the water there every night.

Marie Courtney, daughter of Marie Lloyd, is about to go on the music hall stage as a "single." Miss Courtney has been engaged by George Edwards for a part in the spring production at the Gaitey. After a few weeks in the halls, the singer will enter a provincial pantomime.

Kennedy and Ryan, a new singing turn, opened at the Bedford this week. Ryan was formerly with the World's Trio.

Paul Murray will leave the Morris office about Sept. 15, to take up his duties in the Marinelli office. It is not known in what branch office Mr. Murray will locate, but it is likely he will be in London for some time to come.

The Two Bobs finish at the Tivoli Sept. 17. Ernest Edelsten is arranging further booking.

Arcadia, an American girl violinist and singer, will have her first showing at the Tivoli Sept. 5.

General Ed. La Vine will open at the Palace Sept. 26, following the termination of his engagement at the Folies Marigny, Paris.

Arthur Aldridge has been booked by the William Morris office for that circuit in America next January (Ernest Edesten).

Harry Masters, of the Gibbons office, wishes to state that absolutely no negotiations of any sort are under way for the booking of Ethel La Neve for his circuit.

"Diabolo," a manipulator of what he calls himself, opens at the Alhambra, Sept. 5.

ORPHEUM ANNOUNCES ACTS.

The Press Department of the Orpheum Circuit sent out a preliminary announcement of acts engaged for travel in the west by it for this season.

Of the many turns engaged, the following were mentioned:

William Farnum, Fannie Ward, George Cohan, Elita Proctor Otis, Bert Coote, Lionel Barrymore, McKee Rankin and Doris Rankin, Mr. and Mrs. Jimmie Barry, Felice Morris, Harry Linton and Anita Laurence, Minnie Dupree, Ryan and Richfield, Maurice Freeman, Porter J. White, Willard Simms, John P. Wade, Chip and Marble, "The Top O' Th' World Dancers," Capt. George Auger, "Operatic Festival," Old Soldier Fiddlers, Musical Cuttys, Finney Mermaids, Birdie Millman, Four Fords, "At the Waldorf," "The Imperial Musicians," "The Rolfonians," "The Love Waltz," "Bathing Girls," James Thornton, George Austin Moore, Ben Welch, Frank Tinney, Frank Morrell, Al Johnson, Howard and Howard, Julius Tannen, Loney Haskell, W. C. Fields, Alice Lloyd, Cecille Loftus, Ada Reeves, Lily Lena, Tortajada, La Pia, Camille Ober, Mlle. Renee, The McNaughtons, Laddie Cliff, Cavana, Hymack, Rock and Fulton, Kalmer and Brown, "Ballet of Light," McIntyre and Heath, Augusta Glose, Josie Heather, Waterbury Brothers and Tenny, Fannie Rice, Hanlon Brothers, Rameses, Artols Brothers, Kaufman Family, Six Abdallahs, Krag's Trio, Fred Singer, Rigoletta Brothers, Jos. Admann's Orchestra, Flying Martins, Jewell's Manikins, Andree's "Living Statuary," Scheda, Aurora Troupe, Vallecita's Leopards, Rochez's Monkey Music Hall, The Dandles, Apdale's Animals, Maxim's Models, London Coliseum Ballet.

NOTES

The Great Richards opened his season on the United time at the Shubert, Utica, Sept. 5.

Fred Pisano, the Italian comedian, and Kittie Bingham, were married at Concord, N. H., Sept. 3.

Rehan and Hall sail for Europe the latter part of August to open at the Palace, London, Nov. 21.

Edna Aug appears for the first time on the Morris Circuit next week, at the American, New York.

Will B. Wheeler, Violet Conley, Bobby Barker and Logan Williams are concerned in a new act.

Charles J. Ross and Elsie Bowen will headline the show at the American, Chicago, next week.

Homer Lind is once more a happy "Dad." The stork brought Homer his second girl last week.

"Gringoire," Homer Ling's production, has been placed to open at Proctor's, Newark, Oct. 31.

Freebody Park, Newport, R. I. (M. R. Sheedy's summer resort), closes this Saturday night.

Clara Knott, in "The Operator," is soon to offer a new comedy dramatic sketch called "Just Nan."

The Family, Hagerstown, Md., commences with vaudeville Sept. 12. Joe Wood will furnish the acts.

Sammy Ronan has been engaged for leading comedy role with George Ade's "Just Out of College."

Adolph Marks, the Chicago attorney, returned to New York Tuesday from a long European visit.

Louis A. Boas of Fall River has been appointed as the New England general manager of the Loew theatres.

Louis Kaliski, formerly treasurer of the Lincoln Square, is now in the box-office at the Academy of Music.

Al. Filson, of Filson and Errol, has settled permanently in Los Angeles, engaged in the real estate game.

"New York," the new Al. Woods' drama, will open in Hartford Sept. 16, going to Philadelphia from there.

Dr. Neuman, the mind reader, will shortly leave for St. Petersburg, and permanently locate in cold Russia.

May Ward, "The Dresden Doll," has been flooding the town with quarter-sheet cards, asking friends to vote for her as the "Carnival Queen" of the Coney Island "Mardi Gras."

Lil Hawthorne will reach New York from abroad in due time to start the Williams circuit in New York Oct. 17.

Felix and Calre are playing two weeks in each of the E. P. Churchill houses at Grand Rapids and Peoria.

Geo. L. Marion, confined in prison at Wilkes Barre, Pa., under a verdict of guilty of murder, still remains unsentenced, with a motion for a new trial pending.

Murphy and Magee have split. Jack E. Magee will put on a new act immediately called "The Strikebreaker," which will necessitate a caste of twenty-five people.

Rose Royal and her horse, "Ches-terfield," an act playing over the Orpheum Circuit for the past four years, are coming east. Albee, Weber & Evans direct the act.

Eddie Leonard and Mabel Russell open Sept. 18 at the Columbia, Cincinnati, in their new act, both in blackface (Miss Russell in brown) and working alone in "one."

"Election Night" is the dramatic piece, "Russian Fear," lately presented on the "small time" in New York. It has been booked on the big circuits, by Al Sutherland.

Johnny Collins, of the Orpheum booking office, closes his park season this week, excepting Ramona, at Grand Rapids, which lingers one week longer than the others.

Jules Ruby now has an office all to himself on the fourth floor of the Long Acre Building. In the new offices Jules is next to Pat Casey, and Jules really believes it.

Harry Tally, the tenor of the once Empire City Quartet, has gone into a partnership with John Johnson, formerly Johnson and Hardy. The new team will present a two-act.

David Steinhart, of Phillips & Steinhart, theatrical attorneys in Long Acre Building, became the father of a son last week. Nobody even knew he was married.

Al Sutherland has placed Harry Breen for eastern time until next spring. Mr. Breen opened at Detroit, Monday, after playing around New York City since last May.

Alexander Clark and a company of three are appearing in a comedy skit this week, "breaking in" at South Norwalk, Conn. Bill Lykens of the Casey agency put this one over.

The Balzars, a foreign strong act, in which the woman of the couple, is the understander, open on the Orpheum time at Kansas City Sunday. The Marinelli agency did the booking.

PICTURE REVIEWS.

(Continued from Page 12.)

the proposed robbery. There is a lasting "soul kiss" after the husband has sworn to taboo cards at all times and the wife makes him happy with the return of his money and property. The acting in the struggle with the wife and the clash of the uncle and nephew saves the film from falling into disfavor.

"MILITARY KITE FLYING AT RHEIMS." (George Kleine).

Although a short film, it is both instructive and entertaining. With aeroplanes, bi-planes and other air contrivances the absorbing topic of the time—the kite-flying reel comes at an opportune moment. The kites do not attract the comment of an airship, yet they will show the boys and girls of America how they were successfully operated at Rheims.

"INGRATITUDE OR THE JUSTICE OF PROVIDENCE" (George Kleine).

Splendid acting by a boy, and the natural acting of a band of foreign revolutionists help to make this picture an impressive one. An old farmer in excellent circumstances unwisely bequeaths all his effects to his son on condition that the latter take good care of him in his declining days. The son, however, his wife make life miserable for the old man, who would have suffered keenly had it not been for the sympathetic nature of the grandson. A band of revolutionists are out on a plundering expedition and give chase to a rich lord, who tries to escape with a casket of gold and jewels. As this lord fails to get away, the hands of the pursuers, he tosses the wealth into a nearby thicket, where it is found by the boy, who turns it over to his grandfather. The revolutionists visit the ungrateful man's home, take possession by force and set fire to it. Through the grandson's influence, the old man forgets his ingratitude, and his wife and takes them unto his home, where there is general rejoicing. The scenes attendant on the seizure and subsequent burning of the cottage are good for a few thrills, but the unaffected and sympathetic work of the boy is the best thing in the picture.

"A DOG ON BUSINESS" (Essanay).

A capital idea as far as creating laughter is concerned is worked up in this picture, although the fun does not really begin until nearly the close of the reel when a Hebrew comes into view and does some excellent comedy. A talent knight of the road schemes to secure money by gathering together dogs, selling them, one by one, to the men and women, whom he had excited by posting a bill offering \$100 reward to anyone returning "Rover," a pet dog, to 22 Stung Street, the number of an empty house. His scheme works well. A talent knight of the road schemes to secure money by gathering together dogs, selling them, one by one, to the men and women, whom he had excited by posting a bill offering \$100 reward to anyone returning "Rover," a pet dog, to 22 Stung Street, the number of an empty house. His scheme works well. A talent knight of the road schemes to secure money by gathering together dogs, selling them, one by one, to the men and women, whom he had excited by posting a bill offering \$100 reward to anyone returning "Rover," a pet dog, to 22 Stung Street, the number of an empty house. His scheme works well.

"THE MAN WHO LEARNED" (Edison).

It is rather late in the day to be harking back to the impure milk scandal, but the Edison people can be forgiven, for they have shown good judgment in presenting its causes, effects and ultimate cleaning up of the impure milk. The story opens with the farm operated in a slovenly manner in all departments. The son of the farmer complains of the methods used, but the old man, who has run the place for thirty years, will not change. The dispute finally leads to the son, his wife and baby leaving the farm. The city life does not agree with the baby. It ails continually. The mother, returning to the house one day, notices a sign advertising the products of the old farm. She buys some milk to feed the baby. The milk becomes very sick, and the doctor proclaims it poisoned by impure milk. The grandfather hears of the illness, and when he finally understands the cause, returns to the farm and cleans up the entire place. The film is not particularly well acted nor photographed, but it is interesting until near the finish, when it becomes draggy. **DASH.**

"THE AFFAIR OF AN EGG" (Biograph).

"A Romance Shattered by Cold Storage" should have been the title. A romantic country miss writes her name and address, with a message, on a newly laid egg that she has found in the hen-coop and places the egg among those intended for the market. The egg is served in a Broadway cafe to a "Johnny Wise," who immediately packs his grip and starts for the country. Upon arriving, he searches out the writer of the egg message, but black and alas, the egg has spent a score of years, more or less, in cold storage, and the romantic young miss has changed to a wrinkled "old maid." She tries to embrace the young man, but he makes his escape by boarding a moving train after a chase. Although this subject is billed as comedy, there are but three laughs in it.

"THE MAN WHO DIED" (Lubin).

A subject that has more or less of the melodrama style to it. An invalid brother and the black sheep of the family are the principals. The invalid is rather well to do, the black sheep not quite so fortunate. He calls on his more successful relative with his wife and child; they are made welcome, but take advantage of his hospitality and invite their friends for an orgie. The invalid asks that he be permitted to remain away from the party, and is taken in his roller chair to the side of a small lake at a distant end of the grounds. An auto with a couple of intoxicated "joy-riders" has a puncture at the roadside. While the chauffeur is repairing the tire trouble the passengers, casting about

for something to amuse them, come upon the invalid. They take him from his chair, throwing it into the lake and leaving his hat on the bank. Then they place him in their car and carry him off. He protests, and they finally take him from the auto, leaving him at the roadside miles away from where he lives. In his condition he is unable to move; so he remains until a physician drives by with his daughter. The sick man is picked up, taken to the doctor's home, where he is finally cured and wins the hand of the physician's daughter. In the meantime the black sheep brother takes over the property and conducts himself in a manner that soon earns the enmity of the servants and neighbors. He believes his brother was drowned in the lake (although the body was not recovered). On the marriage of the invalid, now perfectly well, he returns home and drives his brother from the house, and remains there with his bride. A well-told story that holds the interest.

"THE WRONG BOX" (Vitagraph).

While this idea has been pictured time and again, the Vitagraph people have surpassed all previous efforts in the comedy reel. "The Wrong Box." It tells of a pair of lovers who came near having a serious quarrel over the mistake of a messenger boy who delivered a box containing pajamas to the young woman, instead of one with flowers as intended by her sweetheart. The young woman became indignant, and at the dance refused to speak to her intended. Learning of the mistake, the next morning, he hastens to her home and straightens matters out. The picture has been well planned and shows some ideal settings. The costumes worn add considerably to the value of the film, giving the setting a touch of class. This reel is a good one in the comedy line, even though the theme has been worked to death. **WYNN.**

"THE ROAD TO RICHMOND" (Selig).

A tale of the Civil War time. The story is one common in those days. Two friends are roommates at West Point. One is from the North, the other from the South. During vacation the Southern boy takes his Northern friend to visit at his home. The Northerner falls in love with his chum's sister. Then comes the call of battle. The one joins the army of the Union, while the other casts his lot with the forces of the Southland. The men meet on the field of battle. The Northerner takes the Southerner a prisoner, but he makes his escape after being wounded. This wound disables him, so that he cannot fulfill the orders which he is acting under. They are to burn a certain bridge in the neighborhood of his home and to cut off the pursuit of the Army of the North. He manages to reach his home. His sister undertakes to perform the deed. She fires the bridge, but the Union soldiers are directly behind. Her only escape is to leap into the stream below. This she does. But her Northern lover, in command of the pursuers, jumps after and rescues her. Reaching land, he is taken by the Confederates and marched before General Lee, who, on the plea of the girl, sets him free. After the war he returns to his chum's home, where he is greeted with open arms, and is given the hand of the daughter.

"A ROUGH WEATHER COURTSHIP" (Vitagraph).

A comely young widow embarks for a sea voyage. From the start she has a train of suitors, who pay homage to her beauty and charms en route. Seasickness calls an abrupt halt in their attentions to the widow. While they are seeking relief, the captain of the ship, who at first was unable to make any headway (only with his boat) in plying his suit, worships at the widow's shrine and, during the absence of the four rivals, gallantly lays his heart at her feet. She accepts. The discomfiture and subsequent chagrin of the other men is shown in the finale. The picture furnishes light amusement. The seasickness is a little far-fetched, but manages to create some laughter.

ARTHUR DEAGON SERIOUSLY ILL.

Arthur Deagon became suddenly ill with appendicitis Wednesday night at his summer home in Freeport, Long Island, and was removed to the Hempstead Hospital, where an operation proved unsuccessful. Another will be necessary for the removal of the appendix, the surgeons stated.

Mr. Deagon's condition Thursday morning was reported as serious.

ARRESTED FOR HOMICIDE.

L. A. Knowlton, aged sixty-seven years, was arrested on a charge of homicide at White Plains, N. Y., Wednesday as the result of Walter Strater dying from being struck on the head with a heavy stick in the hands of Knowlton.

Knowlton and Strater were members of Austin's "Uncle Tom" company. The men had previously quarreled, Strater having struck Knowlton with his fist. Knowlton will claim self-defense.

"KINGS" FOR HALL OF FAME.

Des Moines, Sept. 8.

Considerable opposition has cropped up and much comment has been created among the various Grange Societies in Iowa because Harry Lindley, press agent for Barnum & Bailey's Circus applied last week to have the portraits of the Ringling Brothers, one and all, hung within the exclusive portals of Iowa's Hall of Fame. The present "Baraboo Brothers" were born in McGregor, Ia., varying numbers of years ago. When Lillian Russell's portrait was admitted recently, the "Circus Kings" were too good showman to miss an opportunity to exploit themselves; hence Lindley's action.

The man who raised the biggest ear of corn, the original political "insurgent" and the fellow who first pulled a string across the Mississippi to start a suspension bridge, connecting Iowa with the outside world, are uniting forces with Aldie and Effie Cherry, of Cedar Rapids, in opposing the showmen's move. The Cherry Sisters protest on the ground that as they were the original State of Iowa advertisers, they should be the only members of the amusement profession admitted to the gallery; but Lillian Russell's press agent beat them to that proposition.

Before leaving town Press Agent Lindley fixed up Curator Harlan, of the Hall of Fame, with life "ducats" to any and all Ringling shows, past, present and to come, no matter what title they may be traveling under. It is believed by those who know the power of a circus ticket that these "broads" will have more influence than any resolution the Farmers Grange may send up to Des Moines.

HAAG COMING NORTH.

E. Haag, proprietor of the Mighty Haag Shows, has decided to stray from the beaten paths below the Mason and Dixon line, and will invade northern territory. This is the first time the circus has ever ventured north.

Sept. 10 the show will open at Lockhaven, Pa., and continue through southern Pennsylvania. A further trip north will depend upon business in Pennsy.

SAWDUST THE STRONGER TIE.

Sam Evans, of Kansas City, is seeking a divorce from his wife Mne. Arrilla Evans because the latter could not keep away from the fascination of the sawdust arena. Mne. Evans, after a brief retirement from the ring, has once more taken to the sawdust with Wallace Bros. show, where she is riding bareback.

ROOSEVELT AS OPPOSITION.

Ex-President Roosevelt, who is now touring the west, is looked upon by some of the circus men as an opposition attraction. When the Colonel appeared at Grand Island, Nebraska, last week, a "Wild West" show was exhibiting in the town. The management made every endeavor to have the Ex-Pres. pass through the village without delivering his line of talk, but to no avail.

The "Wild West" show held up its afternoon performance until after the Roosevelt special had left the town.

CIRCUS

"BEN" DID BIG IN INDIANA.

Chicago, Sept. 8.

The Indiana engagement of forty-two days for the Hagenbeck-Wallace Shows proved to be eminently satisfactory to the management. The privileges, such as the side show, concerts, and the candy stands, did not do the business that was to be expected but the receipts of the big door, which averaged very large, more than made up the deficit in the privilege departments. All of the privileges are owned by Mr. Wallace.

The Indiana Farmer, the leading agricultural paper of the state, is one cause of the big Wallace business in that section. Mr. Wallace is the most extensive farmer in Indiana, and probably owns much more realty there in farm land than any other half dozen men. Every year the Indiana Farmer holds his farms up with pictorial illustrations and descriptive articles as the model farms of the state. This one thing is a great boom to the Hagenbeck-Wallace Circus, The Hoosier farmers feel related to Uncle Ben.

THE \$75 WILL PROBABLY GO.

There is a long discussion on at Hazelton, Pa., before the Law, Ordinance and Rules Committee as to the exact difference in the meaning of the words "Show" and "Circus." The discussion arose from the interpretations placed upon the two license ordinances which were passed, one in 1891, and the other in 1909. The ordinances differ in phrasing and the committee is divided in their opinions.

The difference makes a difference of \$65 in money. A circus is taxed \$75 a day and a show \$10. To date the committee have not been able to agree.

ADVERTISING THE ROUTE.

Austin, Tex., Sept. 8.

The Sells-Floto Shows have opened their Texas campaign of advertising with a boom. Contrary to the usual custom this show makes no secret of its route, but has issued a special herald under the caption "The Naked Truth Plainly Told" which contains, among other things, the full list of Texas towns to be played by the "antitrust" organization.

They are: Sept. 24, Denison; 26, Gainesville; 28, Cleburne; 29, Dallas; 30, Waxahachie; Oct. 1, Corsicana; 3, Waco; 4, Temple; 5, San Marcus; 6, San Antonio; 7, Austin, with a prospect of "day and date opposition" with Barnum & Bailey; 8, Brenham; 10, Galveston; 11, Houston; 12, Beaumont; 13, Port Arthur, La.; 14, Lake Charles; 15, Leesville; 17, Shreveport; 18, Texarkana, Tex.; 19, Paris, 20, Greenville; 21, Bonham; 22, Sherman.

The show enters the state at Denison and goes out at Sherman, towns connected by trolley.

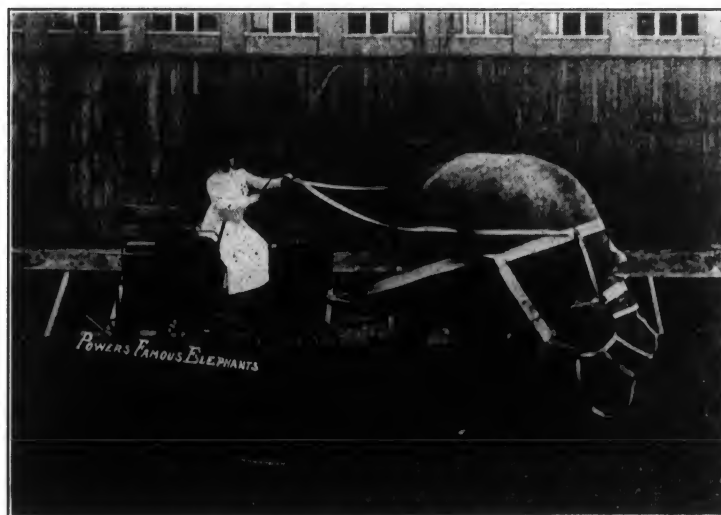
CIRCUS SEASON'S EARLY CLOSING

All of the circuses will close earlier this year than last season. It is almost a certainty that not one of the big shows will be on the road after Nov. 7.

This is due to the tendency in the south to extort unreasonable licenses from circuses, and to the railroads of that section for requiring exceedingly high rates from shows.

It seems as if the circus season must gradually become shorter, unless the managements are willing to take chances on remaining in the north longer. If they did this, they would probably average as well off financially as by going south.

**POWER'S HIPPODROME ELEPHANTS
RE-ENGAGED FOR 4TH ENTIRE SEASON AT
THE NEW YORK HIPPODROME**



JEANNETTE POWER

ONLY WOMAN IN THE WORLD DOING HIGH-SCHOOL ELEPHANT ACT, with elephant hitched and driven to a drag.
POWER'S ELEPHANTS have a record of over 1,000 performances at the NEW YORK HIPPODROME and have lost but fifteen weeks in five years. They have just closed twelve weeks' contract with JOHN P. HARRIS and HARRY DAVIS of Pittsburg on their Hippodrome Circuit. They have also enjoyed the honor of appearing at Pittsburg Hippodrome on three separate occasions this year, making five weeks there.
A novel feature is the baby elephant born Aug. 2, and thirty-eight inches in height. Power will put out a "number two" act.

WORKING LOCAL INTEREST.

Chicago, Sept. 8.

The John Robinson Shows have created a new department, at least, it is new for a circus classing itself as a "big show." They now have a "promoting bureau."

Herbert Madley is in charge, and seems to be the right man in the right place. He slips into a city and soon prevails on some organization to allow the "10 BIG" to play under its auspices. At Atlanta he arranged with the Elks and will show there Oct. 3; at Savannah the Shriners are believed to have become interested, and at Augusta (Oct. 10) the city fire department will get a per cent. of the big door receipts in return for taking care of the local expenses of the show.

It is understood the Robinson Shows will work this plan even more extensively next season.

HAGENBECK'S THE ONLY SHOW.

Buenos Ayres, S. A., Aug. 10.

There is little show news in this South American city. The Exhibition can not be termed a success. It is divided into six parts of the suburbs of the city. Two are still unfinished, but should have been completed over two months ago. The only show at the Exhibition is Hagenbeck's animals. It is doing a big business.

The Palacio Novedades is popular and drawing capacity attendance. Harry Clark, an American showman, has several attractions which have caught on. Palacio is an indoor "Luna." Mr. Clark left here Aug. 5 to join a show traveling in England.

FALL BROKE KNEE CAP.

Portsmouth, W. Va., Sept. 7.

George Holland and Rose Dockrill the riders are no longer with the Hagenbeck-Wallace Shows.

Rose Dockrill broke a knee cap, and suffered an injury by falling from her horse that will require some time to recover sufficiently to work.

"POP" SEMON DIES.

Mt. Vernon, N. Y., Sept. 8.

S. H. ("Pop") Semon died at his home here Sept. 7. He was a well known circus man, and for thirty years acted as contracting agent with the largest of the tent shows. He was seventy-six years old.

The deceased is survived by two sons and two daughters.

JAS. L. HUTCHINSON DIES.

James L. Hutchinson died at Shelter Island last Sunday. He was sixty-four years of age.

The deceased was at one time a partner with P. T. Barnum and James A. Bailey in "The Greatest Show on Earth." In the '70's, Mr. Hutchinson, after a hankering for the circus business since his early youth, bought an interest in a small travelling show. It became a formidable rival to the Barnum enterprise, and Mr. Hutchinson was taken in.

He was born at Jerseyville, O. Fifteen years ago, Mr. Hutchinson retired, locating at Englewood, N. J. Two sons and two daughters survive him. A considerable estate is left.

NEW ACTS NEXT WEEK

nitral] Presentation, First Appearance
or Reappearance In or Around
New York

Rose Petinoff, Fifth Avenue.
Wood Brothers, Fifth Avenue.
Countess De Swirsky, Hammerstein's.
Ward and Sims, Hammerstein's.
Furman, Fairman and Furman, Bronx.
La Pia, Colonial.
Rigaleto Twins, Colonial.
"Venus on Wheels," American.
Alva York, American.
Bartel, American.

"The Masked Marvel."
Sparring Exhibition.
Three (Special Drop).
American.

"The Masked Marvel" aspires to the heavyweight championship of the world, according to the announcer in the act at the American this week. The fellow who would like to whip Jack Johnson will have to secure a sparring partner capable of showing up his true form before the fistie admirers out in front will vouchsafe an opinion that the masked one has a look in for the honors. A Mr. Miller from some uptown athletic club is introduced to spar three short rounds. "The Marvel" is a shifty fighter apparently, with a good defense, but what else he knows about the fighting game, Mr. Miller is unable to bring out. Some shadow boxing precedes the bout. The theory of masking the man (whether to cover his identity for some reason or for show purposes) is well enough, were the important item made more prominent, that he is capable of giving Mistah Johnson a fight. Until that is done, no one will be curious to know who he is. In build he seems rather slight for a heavyweight, is above the average height, stands up well, but doesn't look to have a return punch for one of Jack Johnson's screaming wallops. The American will naturally attract the pugilistic followers this week, but the act will have to be framed to have it talked about. *Sime.*

Les Seranos.
Hand Balancers.
Hippodrome.

This act occupied one end of the giant Hippodrome stage in the circus part of the program. While the work is very good, they seemed lost with so much going on about them at the same time. The woman works very hard. The man, as the understander, does all of the heavy work. In addition to the hand balancing they have some very good ground tumbling not fully appreciated by the Hippodrome audience, their attention not having been centred on this turn.

The Lovitts.
Comedy Acrobats.
12 Mins.; Three (Garden).
Small Time.

This is a rather good act for small time. The man does the comedy, the woman working "straight." While they have nothing out of the ordinary, the routine is worked out so that they give a good performance, with a comedy finish that brings a good laugh.

Dr. Carl L. Perin.
"Reader of Human Destiny."
25 Mins.; One (15); Full Stage
(10); (Special Set and Drop).
Hammerstein's.

Oh! Oh! Doctor. How could you? You may "kid all of the people one at a time, but you can't kid 'em all in a bunch." Vaudeville has stood for all sorts of bunk, but the Doctor soars to heights in Bunkdom that up to this period had never been dreamed of. Opening with a long explanation, the Doctor insists that the audience take him seriously. He insists also that he is there with the past, present and future stuff, and can also tell you how to go out and get the coin if your present business is not the right one, etc. Hand this back to the Doctor, for as he certainly picked a great graft for himself, there is no reason to believe he couldn't slip something over for us. The first fifteen minutes of the "demonstration" consists of palm reading. The Doctor remains on the stage, using an eyeglass arrangement that looks like automobile glasses. Different people in the audience hold up their hands, and Old Doc Perin tells them things that for the most part they don't care to hear. When the upper part of the house wish to get in on the telling, the Doctor has a strong spotlight thrown on the hand so that he shall make no mistake in seeing the lines. The Doctor told some startling things Monday night. One woman had had four husbands. He was wrong. The woman admitted five. This woman was in an upper box, so the Doc can be excused for missing. Another woman in a lower stage box the Doc upset dreadfully. He told her she had a sister who had met with a terrible death. She was burned to death in the Iroquois Theatre fire, continued the Doctor. The woman shuddered at the first mention of the accident, and when told the finish, collapsed, and had to be led from the box, (being needed in the second part. Called a "good exit"). It was sad. To get to the brighter side of life. The Doctor has just returned from the Holy Land, and he brought back with him a carload of "luck beans." They have a bean over there not unlike our string bean, it's not a "string" bean, the Doctor said it wasn't, and he showed Willie Hammerstein the custom house duty slips. As the audience enters the theatre, each receives a small envelope, containing a bean. In the "Temple of Esau" (second part) with several bearded attendants and a pretty girl seated on the throne, the Doctor comes on in royal raiments and asks the audience to hold up its right hand with the bean in it. If you don't hold it up, you don't get your wish. Then he tells you to look at the "Fire of Hope," and wish hard. If you follow the Doctor's instructions you can't lose. The bean never misses. Its really on the level. I wished it would soon be over, and sure enough it was. Monday afternoon, Old Doc Perin did pretty well. In the evening, a young woman in the orchestra caught the idea off the reel. Her laughter placed Old Doc Perin's act hors de combat for that night, but he may land it yet. *Dash.*

"Dances Classique Russe."
Ballet.
Full Stage (Special Set).
American.

For a pretty vaudeville act, see "Dances Classique Russe" at the American. It would not overshoot the mark to say that this is vaudeville's prettiest production, past or present. It is a ballet, and billed to intimate that here are the "Russian Dancers" who Europe raved of. For William Morris, G. Molasso (producer), and the act itself, it is fortunate that Pavlowa and Mordkin did not play in vaudeville while on this side. No one can follow the couple. Their departure left this act a clear field for the first of the "Russian Dances." "Dances Classique Russe" contains sufficient of the ballet, and general arrangement, with a dash of real Russian dancing of the popular brand, to give it that distinction. For the public, wanting to see a "good act" only, Mr. Molasso has turned out a corker. Considered strictly as a production, it is pure white. In the dancing department, the work satisfies eminently, Mr. Molasso himself being the main contributor toward this result. Victorina Galemberli, the premiere, lends graceful though at times halting movements on her toes, with a pleasing stage presence for further assistance. The duet dancing by Galemberli and Molasso was inspired, no doubt, by the Pavlowa-Mordkin numbers, but for vaudeville, this is no demerit. A trio of girls have a number by themselves, and the Barabon Troupe of five people are sent forward as the real Russian portion of the turn. Besides, (in a company of twenty-five in all) are sixteen girls, in lines of eight each. Mr. Molasso has selected his best dancers, of course, for the front, line, which leaves the rear octet rather flat all the time. What these girls do they do well, although at the first two shows, they were called upon to repeat steps. The act ran about thirty-five minutes the first matinee. It can become a thirty-minute ballet or a twenty-minute act. As either, it is assured a success. Some clipping for speed is necessary in any event. The bright settings, with pretty costuming of principals and chorus enliven the stage, and for an undressed "girl act," of numbers, this one is absolutely "clean." In fact it has been left so untarnished that the choristers are a trifle overdressed. With a near-white fur edging to hanging cloaks, they suggest the cold countries in reality instead of the tropics, which the scenery indicates. The front row young women should be lightly draped, in veiling. They are a pretty lot and this would add to their attractiveness. Mr. Molasso has departed from all his previous productions through this act. For a first performance, Monday, the company gave a remarkably smooth show. Even though the chorus are home-made rather than from any "Imperial ballet," they show a thorough drilling, and they, with the act, not forgetting also his own important dancing, add greatly to the Molasso laurels. Mr. Molasso's reputation now among makers of vaudeville acts is about the leader of all producers of productions. It was an

Gene Greene.
Character Songs.
15 Min.; One.
Fifth Avenue.

If Gene Greene keeps up the pace he has set for himself, it won't be long before he finds himself in the headline position. His act is one that is distinctly worth while, and was the hit of a rather classy bill this week. Greene's material is mostly of the "coon" variety, with the exception of one number which is Italian. This should be done away with, as he does not achieve the same success with it that he does with the "coon" numbers, which are his forte. The act runs fifteen minutes, opening with Charles Straight at the piano. Mr. Straight is an accomplished musician and a very good accompanist. Greene's opening number is "The Lasses Candy Child," which he puts over excellently. This he follows with two other numbers, and for an encore delivers "Casey Jones" in a fashion such as has never been heard in this city, in fact you have never really heard it sung until you have heard Greene. After this, he was forced to take bow after bow, and the audience would not let him go until Greene had made a speech, which, while short, let him exit with a laugh. The turn is one of the best character singing acts New York has had for a long while.

Bijou Comedy Trio.
Singing.
14 Mins.; One (Special Drop).
Small Time.

The trio secure good harmony, and make a great appearance, but should eliminate all comedy, otherwise it will hold the offering back. The scene is the deck of a ship. During the talk one of the trio tells the audience he is to attend a banquet that evening, while the comedian passes out the information that he must be at a lodge meeting. Rather a queer place for either affair, on board a ship. The trio depended on their singing to pull them through, which it did. Provided they work straight the Bijou Comedy Trio should develop into a first-class offering. *Wynn.*

Delmore and LaMond.
Singing and Dancing.
12 Mins.; One.
Small Time.

As a "sister act" this one is rather better than the majority on the small time. The girls open with a duet, dressed as auto girls. One then makes a change for an Irene Franklin imitation that was fair. The other changes into boy's costume which she wears rather well, and would pass in if she knew how a man carries his hat. She does a number, and has a good voice. The finish is a duet that sent the turn off nicely.

excellent idea for William Morris, as a manager, to initiate over here. "Dances Classique Russe" should draw business in any house, where it may remain two weeks or more. It's an act that all managers should look over carefully. There is no comedy, drama, pantomime or bunk in it; just the essence of vaudeville-variety. *Sime.*

Billy Farnon and Clark Sisters.
Singing, Talking and Dancing.
16 Mins.; One.
Fifth Avenue.

This is a pleasant act, and one that is worthy of a position better than "No. 2" on the bill, as it was placed this week. The act opens (the girls clad in motoring apparel) with a song in which the three acquit themselves creditably, followed by a duet semi-conversational number by the girls, which brings quite a few laughs. Mr. Farnon did not fare as well with his single number securing little applause. With a better song he should be able to interest his audience more. There is no reason to tell the audience both of the girls are unmarried. The act closes with a trio and a dance in which the girls slap Farnon on the back frequently with much vigor. His side remarks asking them to "go easy" were fairly good comedy. For an encore there is a quarrel on the stage, Farnon accusing one of the girls of "calling him down" in the entrance before all the other artists and states he is going to quit the act. This leads to a good-bye song that is well worth while Farnon making his exit through the audience, carrying his suit case, and coming in on the last good-bye chorus from the rear of the house.

De Renzo and La Due.
Double Trapeze.
6 Mins.; Full Stage.
Hammerstein's.

Working with a vim and a dash, but lacking a high finish, De Renzo and La Due crowd a good routine into a few minutes. One of the men acts as a bearer during most of the tricks. There are several good ones, including a foot-to-foot hold with a long swing; also a neck hold with a band employed, upon which the heads rest. The finish comes in a fly out which has been done many times, but is always a good close. The small number left in Hammerstein's at the end of the show liked the act, although opening the bill is a better spot for it. It is not quite strong enough to follow a big show.

Dash.

Somers and Horton.
Comedy, Singing and Dancing.
13 Mins.; One.
Small Time.

The comedy man of this team is the better performer of the two. He has a good voice and his yodling is quite acceptable. There is much comedy that could be cut, and the "gags" are somewhat moss grown. The men work well together. The duet at the finish saves the act.

Benn and Leon.
Comedy Sketch.
14 Mins.; Four (Parlor).
Small Time.

A very good act for small time. It brings a lot of laughs. The work by the two people in the sketch is rather clever. It is the story of the playwright and his leading lady, a society belle. The piece had its premier the night before. The critics "roasted" it. The actress blames the play. The author blames the actress. There is rapid action, and a good comedy finish, with a quick curtain.

Ernest Scharff.
Musical.
13 Mins.; Four (Interior: Special Set)
Majestic, Chicago.

"In the Music Store" is the appropriate billing which this act sails under. Scharff came across from Europe, opened at the Columbia, St. Louis, played the Majestic, Milwaukee, and for his third week in America landed in second position on the local Majestic's bill Monday. He is a musical "jack of all trades," playing a score of different musical instruments and contrivances, all well enough to make the act pass muster. The setting shows the interior of a music store, with a well set up woman in attendance behind the counter. Scharff enters as a prospective customer. The various instruments are played after the manner of a visitor who has a mind to buying anything from kettle drums to a cornet; banjos, guitars, French horns, zithers, musical bells, musical pipes (struck by mallets), a melodeon, many types of wind instruments—they all look alike to him, and he takes a brief whack at all. Occasionally the lady keeper of the store breaks forth into gladsome song, neither adding to or detracting from the fair average merit the act possesses. In playing the several instruments, they are introduced as a part of the music which the orchestra turns out through the act. The number passed Monday afternoon more on novelty than musical excellence.

Walt.

The Three Bremens.
"The Imp's Playground" (Acrobatic).
12 Mins.; Four (Special Set).
Fifth Avenue.

This is a ladder acrobatic act with two men and a woman. The latter, an assistant, really does some work. Billed as "The Imp's Playground," the set is one that represents Hades, with the men clad as demons. One of the pieces set centre has an electrical lighting effect, and when exploded reveals the woman in white, beneath three ladders. The trio do a clever routine of balancing on the ladders, walking them about the stage, followed by the men juggling clubs and hoops while perched aloft. They close playing two mandolins and a guitar, with a slide down the ladders to the stage at the finish. It is a good act in its class.

Kingston.
Contortionist.
10 Mins.; Full Stage.
Small Time.

Kingston is a comedy contortionist. The comedy begins and ends with his make-up. Dressed as a clown he offers some excellent bending on a chair and table, and should he go in for a little more comedy would undoubtedly show an improvement. He works with a slow steady gait and for that reason fails to show any flash of real class, although performing some corking tricks. He might work up his best two or three a little more to convince his audience they are really difficult. Working as he does, everything seems easy. Kingston made a safe hit.

Wynn.

Swift and Rhodes.
Comedy Sketch.
14 Mins.; One.
Trevett, Chicago.

Tommy Swift gained Englewood renown as a comedian with the Marlowe Stock Co., and has since been a vaudeville "single." He was booked alone for the Trevett's opening bill, but by some rare instinct and good fortune decided to introduce an act which would employ Miss Rhodes, a beautiful red-haired girl, with big expressive eyes, mobile face and a stage personality decidedly winsome. Swift himself is a chap of most original and inventive tact for comedy, coupled with a rare dual gift which gets pathos across without making mush of matters. He sings mighty well, and the girl lends her pleasing voice to harmony. The sketch works in splendidly, a fact which should secure it desirable schedule positions. Caught when played only for the sixth time Wednesday night, the number fulfilled the best amusement expectations and should have, if merit counts for anything, not the slightest difficulty in landing work by the year on the best bills in the land. It's bound to improve in playing and even as it now stands is a refreshing addenda to the list of good, wholesome comedy acts, cleverly played and downright entertaining.

Walt.

George Banks.
Monolog.
12 Mins.; One.
Small Time.

Banks has one of the best routines heard on the small circuits in some time and could be deliver it a little better, should find no trouble in rapidly advancing. Opening with a song he goes into the talk, finishing with a song and dance. Banks is a tall, good looking chap, and carries about two hundred pounds with him but still with everything else in his favor, falls short on delivery.

Wynn.

Archie Guerin.
Songs and Imitations.
12 Mins.; One.
Majestic, Chicago.

Mr. Guerin has a local history and "society" standing which hopped him right from his position of entertaining his friends in the parlor to third place on the Majestic's Labor Day matinee program. He is a brother of a man who was shot by Mrs. Dora McDonald and he, and the girl who is now his wife, were eye witnesses to the tragedy and principal testifiers for the State at the trial. These facts, together with the "society" thing, must have prompted the engagement. It is said that as a boy soprano Archie has been on the stage before. He has been keen enough to feel assured that his excellent personality could easily meld into an agreeable stage presence; and it does. He has likewise discovered that the easiest way is "imitations" and, provided with a good singing voice, a good opening song and "Yiddisher Rag" to finish, it was soft going to cop the best comedy inspirations of Frank Fogarty and Joe Welch. help himself to a George M. Cohan song and fix up for an encore a

OUT OF TOWN

Alice Mortlock and Co. (2).
"The Other Woman" (Comedy Drama)
16 Mins.; Four (Parlor).
Wigwam, San Francisco.

Two facts are most evident in Miss Mortlock's present offering, lack of action and a character entirely unsuited to her, being devoid of the light airy comedy elements in which she should appear more to advantage. The action of the story opens in the home of a physician on Christmas Eve. He is compelled to catch a train for the city to attend a patient. His wife retires. Enter "The Other Woman" through the window to burglarize the premises. Discovered by the wife, the latter becomes interested in her prisoner, and learns she has been driven to steal by desperate need of nourishment and medical attention for another. Sympathetically the wife draws forth her story dating back five years when a young and trusting girl was secretly wedded to a young physician who shortly after deserted her. Subsequent dialog discloses that she is talking with the present wife of her former husband. This knowledge she keeps to herself. Hubby returns, having missed the train, and is informed the caller is a patient. The wife leaves them alone. Consternation for him, and more dialog for her. He writes a check for \$500 which she accepts. More dialog and pleading and she finally agrees, for the sake of his wife, to say nothing. With a triumphant and laughing farewell she informs him he has been free for four years she having secured a divorce a year after his desertion. Again married, the check she accepted is for the aid of her husband, who is helpless. A pretty curtain with the doctor and his wife and child grouped about the Christmas tree proves a good applause winner. In light, youthful comedy, free from any heavy emotional qualities, Miss Mortlock should find her forte. Excellent support is accorded in the present offering.

Fountain.

Frank Milton and De Long Sisters.
Singing, Talk and Instrumental.
20 Mins.; Full Stage (Interior).
Chutes, San Francisco.

"Twenty Minutes Lay-Over at Al-falfa Junction" by J. A. Murphy of Adam Sowerguy fame, has proven one of the most enjoyable offerings at this house since it opened. Ripe with humorous bits, the laughter is continuous. Built solely along burlesque lines, it is in good hands, all having a thorough experience in this line of work. Milton as a "Rube" station master, is a laugh every moment. He blends an apparently unconscious smattering of a "Nance," which alone

(Continued on page 23.)

Jack Hazard, in "The Candy Shop," and then step forth to "imitate." His imitations are about as close to commendable achievement as comes his originality, but the Majestic audience gave him four calls before he came through with his encore, so what's the answer?

Walt.

HAMMERSTEIN'S.

Heat, a holiday audience and Dr. Perin were too much for Hammerstein's opening bill in the theatre, after the roof season. The audience was too warm to pay any particular attention to what was going on on the stage. The house was not big for a holiday, but very good considering the weather. The bill appears to be all right and under ordinary circumstances would make an amusing program.

Harry Hirsch (New Acts) opened, followed by the Carbey Bros., who did not work as well as usual. As team dancers there are none better than the Carbey boys, who seem to improve in their stepping each time around. A new "loose dance" used as a finish should work into a very good number. At present it is not getting all that it should. The finish needs a little attention. The dance off is not strong enough for what goes before.

Bonita, assisted by Lew Hearn, doesn't seem able to quite reach the mark. The audience liked the act fairly well, but it needs a certain something which they have never had in the several offerings tried in vaudeville the past couple of seasons. It may be that they are too prone to stick to burlesque business, at any rate it would be a change to try something away from that and see how it would do. A good comedy sketch might be the proper caper. Bonita is wearing a couple of stunning costumes and is singing attractively.

Frank Tinney, "No. 4," playing at Hammerstein's and also the Alhambra, will have a very busy time if the weather man is not more kind towards the end of the week. Tinney is away from all the other black-face comedians. His original style of working, with a keen wit which never overlooks the opportunity of digging a laugh, makes him a refreshing, welcome number. Struggling against odds, Tinney pulled out a good size hit and came back to do his funny speech.

Dr. Perin (new acts) closed the first half.

The Three Keatons opened after the interval and were one of the show's big hits. Buster and Joe whooped it up some for twenty minutes or more. Buster is becoming a big boy, but Joe is still able to throw him about, and the kid is fast developing into a first rate tumbler. A bit of new business with the brooms is extremely funny. Father and son have lots of fun with it. Buster sang a couple of songs after the act proper was over, and in doing a little burlesque on Dr. Perin, put something over. Buster should be allowed to carry the burlesque further; it is a chance that may never come again.

James F. Dooley and Corinne Sales had rough hoeling. Dooley finally managed to squeeze out with Miss Sales always looming up big in the audience's eye. Dooley following Tinney or the reverse, would have cost either the score.

Avon Comedy Four, and De Renzo and La Due were the others. The latter new acts.

Dash.

FIFTH AVENUE.

The show at the Fifth Avenue this week has no extraordinary box-office attraction, unless the Spooners can be depended upon to pull the money. On Monday night the house was only half full, with no Spooner following in evidence. The bill is an even running one without credit due to the management. With rearrangement the acts could have shown to much better advantage.

The hit of the evening was scored by Gene Green (New Acts). Oscar Lorraine had second place in the favor of the holiday audience. His violin playing was delightful and the impersonation of the gypsy, Rigo, playing Lorraine's own composition "Stewed Prunes," a "rag" melody, was extremely laughable, and brought repeated encores, which Lorraine acknowledged by playing "Dreamland."

The Spooners, Edna May and her mother with a supporting cast of four, appeared in "An Obstinate Family" a one act farce, that has a number of real laughable situations. The act was well received.

Joseph Hart's "The Little Stranger" is still the gripping little duologue it was when first presented, although slightly weakened by the replacing of Wm. Rosell in the role of the young southern horse owner, by George Pierce. Mr. Pierce does not put the proper amount of enthusiasm into the description of the horse race. The honors of the sketch go entirely to Paul Dullzell in the role of the broken down trainer.

The Six Musical Cuttys "No. 4," did very well. This act is a standard one that goes along year after year.

Bedini and Arthur are always laugh getters, and this week at the Fifth Avenue is no exception. They are on early, and have no opportunity to burlesque any of the acts on the bill with them. They close in one with a few minutes of comedy slight-of-hand work to give an opportunity for the setting of the stage in full for the Cuttys.

The Clark Sisters and Billy Farum (New Acts) "No. 2," were worthy of a better position. Chassino, who opened the show has a good act for that position on the bill, he is a shadowgraphist and does a novelty turn of that sort. The Mangan Troupe, billed to close the performance were not in evidence, in their stead the Three Bremens (New Acts), appeared in a novelty acrobatic turn.

The management of the Fifth Avenue has taken upon itself this week to forecast in the program just how good certain of the acts will "go," but the audience did not seem to agree with them.

Edward E. Pidgeon, through his attorneys, House, Grossman & Vorhaus, late last week, served William Morris, president of William Morris, Inc., with a summons and complaint in a suit for \$925, alleged back salary due. Pidgeon, until a year ago, was the general press representative of William Morris, Inc. The claim based upon the difference between \$125 weekly, which Mr. Pidgeon received, and \$150 per week, which Pidgeon alleges should have been paid him.

OLYMPIA, PARIS.

Paris, Aug. 25.

Never has the Olympia been so crowded as on Aug. 19, when it reopened for the season. The Olympia has a monster program and business is at present a record one for the time of the year. "The Butterfly Ballet" ("Papillon d'Or") is a revised edition of one of Leopold Wenzel's productions in London, but it is much curtailed and even improved by the master hand of Alfredo Curti, though the stage of the Olympia is somewhat small for such a big show. Wenzel has rewritten his music, and conducts the orchestra in person. It is pretty, and even classical in parts.

Yetta Rianza ably dances the title role; Signor Ettore Caorsi as a grasshopper, and Farembach, as a naturalist, are not so striking. Particularly noteworthy, however, are Adelina Ferrando, as a silver moth, and Lillian Graham, as a boy. These principals are well supported by a capable corps de ballet, chiefly recruited in Italy, among whom is Mlle. Curti.

The headliner is a monkey, "Prince Charles," the property of Herr Direktor Seeth, of Frankfurt, and it is the cleverest animal we have had in Paris. "Charles" knocks Seeth's other "monks," "Mr. and Mme. X" (booked for the Alhambra for September) into a cocked hat, but he has some business of a rather risky nature, which he has been wont to give in Germany. This may have pleased in central Europe, but it would not go in Paris, and Marinelli on seeing the stage effect immediately had it cut out.

Redford and Winchester are two comic jugglers who play here for the first time, and I ween it will not be the last. They "make good" in every sense of the phrase.

The Four Harveys are prodigious on the wire. Harry de Coe comes direct from New York, and gives some balancing feats on chairs which have not been seen in Europe hitherto. The two clowns Gaudschmidt (though not precisely new as acrobats), with a sagacious poodle, earn much genuine applause in addition to the rumpus of the claqué. The Two Palmes and May are clever jumpers in barrels—at least one of the men is, for Miss May does little more than arrange the properties, while the other has some eccentric "business." They give an excellent act.

The Arab troupe of Bobker Ben Ali is well known at this establishment, and have the same clever unrefined feats as before. They are noteworthy in turning somersaults and forming human pyramids.

Mlle. Kandela is a new bare feet danseuse, who would have made a sensation a few years back, but whose terpsichorean study is too mournful for Paris today.

Mahatma is a prestidigitator of no mean order, and Bianca Aurora a pretty Italian chanteuse.

The evening closes with moving pictures of the recent aeroplane flights. Aubrun, Leblanc and Legagneux, the latest French champions, occupied a box at the Olympia at the opening and formed an interesting part of the show.

Ken.

COLONIAL.

The warm weather at the opening of the regular vaudeville season did things to all theatres, including the Colonial. Labor Day commenced the season. The attendance of the first three nights would have about made one usual Colonial audience.

For an opening week's bill the program does not look impressive, and it doesn't play any better. Three sketches are too many for one program at any time, especially when two are of the heavy type. Perhaps "The Carnival of Roses" might not be properly called a sketch, but it is the same thing, with the pathetic pantomime finish.

Carrie De Mar is topping the bill and putting over a dandy act. Miss De Mar sang five songs. Each was appreciated and liked by the audience. The songs are all dressed properly and beautifully. There is no fuss about things, they run into each other without delay. A couple of the changes excited comment. Probably the best liked, after the seasick number which is a good substitute for "Lonesome Flossie," was the Chantecler.

Mlle. La Gai has an interesting little pantomime in "The Carnival of Roses." Jules La Bart gives the star invaluable aid in the dancing and pantomime work. The scene at the Carnival might be worked into a livelier affair and there might be a few more people employed in that scene, if only to dress the stage. The eight dancers employed look a bit skimpy for a regular Carnival.

Charles L. Gill and players held the attention with "The Devil, The Servant and The Man," an odd fantasy not unlike in theme to a sketch played for some time in vaudeville by Edward Keough. Charles Gill does very well when himself, but as a "souise" is not convincing. C. H. O'Donnell has the more difficult role, "The Servant," with which he does fairly well.

The third sketch is a comedy one, played by Eva Taylor and Co. On "No. 3" the piece "His American Girl" went through very well. A second sight of the English Johnny role doesn't make it look any better. The rest will do very nicely.

Clark and Bergman did exceedingly well. The pair have a good, light, breezy offering, and good vaudeville entertainment. On "No. 2" it put the audience in a good humor for what was to follow. A parody medley is the only objection. They don't need it and it leans the wrong way.

Harry Lester did very well, securing a great deal out of an idea taken from Johnnie Neff. Lester after each bit goes over to a piano as if to play it, and then runs into his next number without playing. Neff doesn't use a piano, but he does use every other instrument in the same way. The usual imitations, finishing with Billy Clifford, make up Lester's routine.

Herbert's Dogs opened, and the Elton Polo Troupe closed. Avery and Hart, colored, also appeared.

Dash.

Mr. and Mrs. J. Benner, of San Francisco, are in New York on a visit. Mr. Benner is interested in the William Morris Western circuit of vaudeville theatres.

OUR MISS GIBBS.

Charles Frohman erred in adopting the full title of the English show, now at the Knickerbocker. As casted by the American manager, it should have been plain "Miss Gibbs." In London, the musical comedy is called "Our Miss Gibbs." Over there, the piece is probably a better entertainment. As at present played no one on this side will want to claim ownership of Mary Gibbs.

It seems a pity that what is a good show, and may have been so accepted at its opening, can be spoiled by one person. It's so, however. Pauline Chase in the principal role (Mary Gibbs) is utterly unsuited for it in every way. Mr. Frohman brought Miss Chase back to New York for the production. Had he spent a little time in his own country, or had his lieutenants seek out people who could have taken care of their allotments, Mr. Frohman would have been vastly better off in actresses and actors for the "Gibbs" show.

The role Miss Chase does so badly looks as though written for Bessie Wynn. Miss Wynn could have become "Miss Gibbs" without trying. Then over one-half of the manager's troubles would have been over and he would have had a drawing card, as well.

For were the principal character of the piece handled as it should be, the Knickerbocker play would be a faster show. Now the piece slows down from the start, and maintains a slow pace all through. There is no encouragement for anyone to work hard. In the second (and last) act, the action almost stops; the numbers evidence no life, and what seemed a possibility from the first act, despite the handicaps, drops so far that the audience carries away a poor impression.

Miss Chase is not the only weak spot. None of the English people, (important for the production) with two exceptions, do overmuch for the success the show can not achieve, as now constituted. The exceptions are Fred Wright, Jr., and Jean A. Aylwin. Two others, both Americans, make a score. They are Bert Leslie and Gertrude Vanderbilt.

Mr. Leslie makes his comedy character of an American "crook" in London stand out. He plays it "straight," interjects his own slang, and draws laughs whenever in sight. Mr. Wright has a "fat part," that of a Yorkshire lad. There is enough comedy, were everything else equal. It is in a number with him that Miss Vanderbilt partakes in the hit of the show. This occurs in a song and dance, "Come, Tiny Goldfish to Me." It is about fifty minutes after the curtain rises that the couple have the duet. Previously several songs had been sung. One is "Mary," by Miss Chase. "Mary" is the musical gem of the score and the song hit of the show in London, where "Our Miss Gibbs" has been running for a couple of years.

The spot is ready made for the Wright, Jr.-Vanderbilt incident. Although this does not detract from their performance. Later on in an interpolated Irish dance, Miss Vanderbilt again scores. If the worst should

happen, Mr. Frohman might allow Gertrude to take a fling at the role now fruitlessly essayed by Miss Chase.

A stunning looking brunett, Miss Aylwin alternates between a French and a Scotch girl. As the former she sings "Hats," also interpolated. It is an ordinary number, much after the similar one which Jesse Lasky gave vaudeville in "At the Waldorf," but Mr. Frohman advertises no milliner. In the second act Miss Aylwin, in kilts, sings a Scotch song, not very well as far as the dialect is concerned, but with a peachy swinging walk, she receives a couple of encores through the use of a small boy at the finish.

Following the "Goldfish" song, Mr. Leslie walks on with another hit in leading "Will You Sing This Glee With Me." It is Wilkie Bard's song, with all Bard's "business." Mr. Leslie sends it over quite well. He is again concerned in a comic number called "Gentlemen," which has six male principals and something approaching funny "business" connected with it; also Leslie and Wright have "A Little Change" just before the finale of the second act.

The "numbers" throughout the evening, barring the musicalness of several (written by the authors of "The Arcadians") have nothing, other than dancing here and there. No novelty is seen at any time in the staging. When Miss Chase sings "Moonstruck" as the Pajama Girl" (her American record, from "The Liberty Belles") with girls behind her she swung alone out over the audience. One swing and hers, only was in sight. For a "Broadway production," this seemed a childish effort at staging, almost amateurish. No encore followed, nor was any number led by Miss Chase recalled unless someone assisting her could "make it go."

In the English show "Moonstruck" is sung in "Yama" costumes. Since it is the one real lively song of the piece to have it "flop" as it does over here means considerable.

Ernest Lambert an Englishman who has been on this side for some time has an excellent part as some titled personage. He merely walks through it giving, what might be labelled a fair performance, but at the same time missing a chance to make something big of the character. Julia James in a small role, did nicely enough in a small way scoring with dancing at her single opportunity.

All the dancing "made good." There wasn't much else to applaud. Kitty Mason, a Gaiety Theatre (London) dancer had to bow several times after gracefully and prettily dancing over the stage in the last act.

Of chorus girls, there are some thirty-four, with eight or ten men. Among the girls are about eight dandy blondes, Americans from their looks. The Girls are used in sets. Another set is composed of eight brunetts, probably brought over from England, and also probably taken out of a Tiller school there. Nowhere else can it be imagined they could have been secured. These girls are useless, and for that matter, little is secured from

(Continued on Page 23.)

SWEETEST GIRL IN PARIS.

Chicago, Sept. 8.

"The Sweetest Girl in Paris," styled a "fable-play with music," written by Addison Burkhardt, with verses by Collin Davis and music by Joseph E. Howard, is the attraction at the La Salle. From the demonstrations of approval which was bestowed upon the total result last Friday evening another "La Salle success" is on for a run.

To the entertainment ensemble, by permission of B. C. Whitney, so reads the program, Gus Sohlike has contributed an arrangement of numbers. They Sohlikesque in most particulars, the effect running to groupings rather than spreads, with carts, ribbons and trundling contrivances rung in to build up the embellishments for "girl" pictures. There is one radical novelty in "I Love Them All From A to Z," the best number John E. Young has to lead. As one of the encores the girls are discovered with only, their heads showing above the stage, lined across. With the house and stage otherwise dark, the lights thrown upon the row of smiling faces and bobbing curls, is the most effective chorus feature of the production.

Mr. Young, has another good number in "Nothing Too Good for You, Dear." A third which takes prominence on merits and chorus effects is Trixie Friganzi's "Don't Forget the Number," at the tag of the show. To back Zoe Barnett in "Mary! Mary!" the choristers are introduced, some as horses, with manes and tails, an effect not so well done as when seen in a burlesque show, this and last season. It originated on the other side of the ocean. Otherwise the numbers pass to Sohlike's credit after the usual Sohlike manner. A rather heavy strain for effect is in "Weather Man" led by Miss Barnett, with herself and chorus in rain-coats. The umbrellas spout showers of water, and with "snow" introduced as an encore, leaves a mussy stage for the rest of the act.

The costuming looks good enough, but at no time do the gowns raise an "Ah!" or "Oh!" of admiration. If one should view the same kind of entertainment at a burlesque house, they would discover that the La Salle wardrobe is considerable of a "hold-out" when compared with the dressing of some "Wheel" shows. The girls, like most of the fair "villagers" who have congregated on this stage for years, are a classy bunch. Good looks are pretty evenly distributed, but there are two who flash early on view in blue tights. They rather distance the charms of their associates. Only in this brief interval, and for these two girls, do tights ingratiate themselves; the wardrobe otherwise runs to full, half and quarter length for charm displays.

Miss Friganzi, bubbling, effervescent and comical is the life of the party. Second only because of a less favorable opportunity comes Cathryn Rowe Palmer. The two women are a comedy host. Like other principals in the piece who have won their spurs in vaudeville, Miss Friganzi adds to her share of the book by interpolating lines and business from her specialty

to further her cause; and therefrom comes some of her best laughs. She even trots out one of her vaudeville gowns to grace the occasion. Trixie is half the show, and would better be made safely congenial in her surroundings else she escape and leave an insatiable vacuum in the proceedings.

Miss Palmer is consistently funny in every move and every line. Her make-up to begin with is a cleverly devised comically, her eccentric methods are artistic to a degree and were it not for a tendency toward too much facial contortion only an ardent fault-finder could disagree with anything she does. She dances near the end of the first act. There is no dancer save Miss Palmer in the production, and it would seem good showmanship to let this clever girl unlimber her heels more. Cathryn is a hit all by herself as she wanders through the maze of girls and song.

"Alec" Carr, of old, or Alexander of now, is a good actor and he proves it in bolstering into the lead of male achievements a role none too long and which might fall to convince in less skillful hands. Carr gets only one mark of demerit; he strays away from his Italian dialect before he has the craft fairly launched. For the most part his talk is more Hebrew than Italian, but that matters not so long as he gets the laughs—and that he does to the last wrinkle. Not the least of his fun is provoked by the tangled epigrams which made "The End of the World" funny.

To be almost constantly in evidence without tiring the beholder seems a mark of obvious talent; a fact which makes John E. Young more than fulfill tradition as established on this stage by Cecil Lean. Young is of the fulsome physique which typifies the La Salle-lost Cecil. Alice York with fine wardrobe and bunches of diamonds looks the name part, sings well and generally passes requirements. A special word of praise for good work is due S. C. Sandgran who plays a Paris policeman with a new conception of the "sissy" character; there is no work more artistic by any of the principals than Sandgran put across in this character. He is a novelty "nance."

The book is made clever by interpolations; the music, like all of Joe Howard's studies at the piano, seems to come from several different directions twisted cleverly enough to disguise their origin to anybody but a "music sleuth" of keen scent. The tunes whistle easily and sound well when sent across by the La Salle vocalists; and just to make sure that everybody gets all of them into their heads encores are easily gained through an accommodating director.

Wall.

Zoney Vevey and Max Erard closed their engagement with William Morris last week at the American, Chicago, and sailed for England Tuesday. Miss Vevey was offered a continuation of ten weeks by the Morris office, but owing to time booked in England, could not accept. Next season she will return with an entirely new act.

ROBINSON CRUSOE GIRLS.

There is a strong mixture of good, bad and indifferent in Charles Robinson's new show. There is no particular part good, bad or otherwise. Some of the numbers are good, others poor, and the same may be said of the comedy.

In the latter department it all rests upon Charlie Robinson, who besides being the star of the troupe, produced the pieces and also, in conjunction with Matt Woodward, wrote them.

The pieces answer well enough in themselves. It is merely a matter of working out as to what they will bring. The opening is "Lost, a Million Dollars," with what the program calls a "cave scene." The set amounts to little. The story is the old idea of the tramp palmed off, this time, as a millionaire.

The burlesque is "Cohen in Chinatown," written around Robinson's Hebrew character. There is nothing particularly funny in the book and whatever laughs are forthcoming, Robinson will have the credit for.

The numbers for the most part lack life and animation. It is not the fault of the eighteen girls carried, but from the selection of the songs. The girls have been pretty well drilled and for all around good looks will not be beaten much in burlesque this season. The numbers should be shifted about to bring the chorus more into prominence. They are not bringing their full worth at present, and the show could stand some bringing. "Under the Yum Yum Tree," in which the girls did not figure at all, is the best number in the show. It is a duet, quiet, tuneful and catchy, and went over with the audience.

The finale to the opening piece gives the first half a corking finish. The girls carry dress-suit cases which open up, and when placed together make an automobile. It brought two or three curtains. In the second half a number in which the girls change from sombre dresses to tights on the stage does very well as something a little out of the ordinary. A Scotch number is spoiled entirely through the young women having an idea it is funny to allow their hair to fall down during the dancing. If the hair falling were omitted, the number would get what it deserves. The costumes go with the rest of things as "so-so." There are one or two very pretty, a couple unsightly, and the rest averaging.

Mr. Robinson is the principal principal. There is no mistaking it. He is on the stage almost continuously in both pieces, beside from twelve to fifteen minutes in the olio. A good comedian without question, Robinson is too much before the audience to get away as he should. He is working under a handicap almost certain to swamp any comedian. Both as a tramp and a Hebrew, he works well and is funny, although in both he could well clean up on his dressing. The tramp get-up is untidy with carelessness about buttons being buttoned, etc. Robinson is too much a comedian to allow a thing of this sort to take away from the good impression.

Ida Emerson's dressing further accentuates the untidiness of the star,

and it takes away from the double work between the pair, of which there is much and really the best portion of the show. Coming down to women in burlesque, Ida Emerson has it very near her own way. Possessing natural good looks, a charming personality with a pretty singing voice her entrances are looked forward too, and she easily edges her way on even terms with the star. Although leading several numbers, Miss Emerson has little to do, or at least it seemed so. A great chance is lost in not bringing Miss Emerson into the "business," although this is partly due to there being only one comedian. Working with a couple of comedians, she would fit in great. Just the proper idea of burlesque which so many fall short of getting is a natural gift with Miss Emerson, and she should be allowed to display it. A wardrobe that would do honor to a leading woman in a problem play would run second to the clothes that Miss Emerson disports.

May Belle makes a very good running mate for Ida. A little away from the soubret type, May is lively and gingery. She leads many numbers and changes her costumes as many times, always reappearing spick and span, and carrying her several different colored tights in capital style. Miss Belle has a good voice, which she lets out with judgment and her vocal efforts are far in advance of the usual soubret.

There are no other women principals. In fact there are no other men with much to do. Harry Hills in a "straight" role figures more than the others. A good delivery and pleasant manner make him satisfactory. Tom Barrett, George Clark, Joe Allen and Phil Dalton enter in a small way only.

The olio is not strong. Unless something more weighty is carried, it would be well to drop the vaudeville section, extending the pieces to take up the time.

Lew Palmer, a young boy billed as a "juggler from the Folies Bergere, Paris," opened the olio with some fairly good juggling which does not get anything like it should through the poor manner of selling. Some ginger and style is what is most needed by the boy.

Barrett and Belle passed away an amusing ten minutes. Barrett's good dancing, with the songs and comedy, pulled things through nicely.

Miss Emerson and Mr. Hills have just sort of put something together for the show. The act, consisting of a couple of songs put over in the best of style shouldn't be in the olio. The songs should be in the show proper, where they would get more and help things along. From Hill's work here, he should be allowed to do more in the pieces. Hills seems to have a real idea of comedy, and should make a good light comedian.

Allen and Clark and Charlie Robinson finish off the vaudeville section. The former have a comedy musical act, securing about what it deserves.

Robinson has the material with which to build up a good show, but it will take some building and some judgment in the handling. Another comedian is needed to aid the star. There is too much Robinson at present.

Dash.

PAT WHITE'S GAIETY GIRLS.

Pat White is the entire life and glinger of his "Gaiety Girls" show this season. Mr. White need not fear that any of his associates in the company could outshine him in any way, even if they had all the dialog in the book. White is genuinely funny throughout the show, although given to the rather liberal use of profanity. The company outside of the principal has no one that stands forth among the male members, and the females contain no star among them.

The woman principals all seem to have been chosen for looks and shapelessness, rather than for vocal or histrionic ability, with the exception of Mme. Gorgette, the prima donna. In addition to possessing a voice she has enough ability to act a little, although not given many opportunities.

The first part is taken up by the story of the trials and tribulations of one Casey (Mr. White) who has recently been elected to the Board of Aldermen, and is trying to break into society. His foil is a German brewer, Rudolph Dinkelspiel (Fred Humes). The two are present at a dinner given to Casey by admiring friends at a "swell hotel."

The show starts with the preparations for the dinner. The opening chorus is a society medley in which the "show girls" try to wear evening gowns with distressing effect. This is followed by "Jungle Land," led by Margie Catlin. While the chorus is working behind her, Margie stands in one spot.

White's entrance follows a song sung by Ellen Casey (Anna Grant), a blond of pleasant personality. White's song is "The Boss of the Town" in which he gets a lot of laughs. After that number, things happen quickly. He and Dinkelspiel bring the major portion of the applause and laughs. Marty Ward, as Luke Warm, has nothing to do with the plot or story, through a "sissy" type he caught the fancy with a popular hurrah number "Gee, Ain't America a Grand Old Place."

Alvora, programed Mlle. La Belle, a dancer, throws in a few steps whenever things lag. She is a rather clever toe and acrobatic worker, but there is a little too much suggestiveness about her "wiggling." Her "cooch" in the finale of the first part is also suggestive.

In the first part there is a burlesque boxing bout, which, if properly handled, could get more laughs, although White personally, as one of the combatants, secures all possible out of his end. The finale is led by Miss Grant who makes a stunning appearance in black spangled tights. The chorus of ten "show girls" and six "ponies," have much to do. They make five changes in the first part, some so close together the smaller girls come on the stage hooking up their garments. "The Chanticleer Rag" is the closing number of the first part, with White doing a burlesque of the dancer's "cooch." It didn't go.

The show closes with a further insight into the troubles of Casey, programed as "Casey at the Casino." This afterpiece is evidently concocted to give White a chance to play his very laughable comedy bartender. The

scene is laid in a conventional old time burlesque hotel lobby and cafe. As usual, a theatrical troupe rehearsing there. Casey tries to "butt in" and see the rehearsal. This he is permitted to do after having bought a half interest in the hotel.

The opening chorus by the entire company with its drilling and counter-marching, with the larger girls in tights and the "ponies" in maid's costume, shows the result of careful rehearsal and is very well executed.

The entrance of White is led up to by Marty Ward, who plays a French count ordinarily. The Count, an artist, wishes to select a model, and has the assistance of Casey. This gives opportunity to bring out several of the girls separately for laughs. It also permits the girl selected to later appear in tights, and pose. The poses were liked, although one carried a vulgar suggestion.

The second part has five numbers, besides the opening and finale. The girls make several changes. There is little else beside the numbers and the funny bit of the bartender's. White has a spray fountain, good for much comedy, but he overworks it.

The finale is brought on with a rush. White finishes wetting the stage by squirting the fountain and the prima donna sings "My Cavalier," the chorus of which is the signal for the dancer to come on for a Spanish dance, that is programed as "Oriental," at the conclusion of which the chorus walk on and sing the final number.

The olio has five acts, all from the cast. Rosser and Gorgette, an operatic duo, sing several more or less up-to-date popular songs. Three of the "ponies" appear as "The Three English Pansies." The girls might drop the singing, and go in solely for dancing. Anna Grant and Margie Catlin in a "sister act" of songs and talk, were the hit of this portion of the program, with George T. Davis, in illustrated songs, a close second. Humes and Lewis comedy acrobats, were also a feature of the vaudeville part.

Billie Reeves was presented with a souvenir in the form of a gold medal by Cohan & Harris in recognition and appreciation of Mr. Reeves' services at the annual field day of the Actors' Fund during the past three years. Mr. Reeves left Sunday with "The Folies" for Chicago.

Witmark & Sons have secured the publishing rights for the new Dillingham show, which was a big success in Vienna and London. The piece was known in Vienna as "Die Geschiedene Frau," and in London under the title of "The Girl in the Train." The piece is now in rehearsal on this side.

Yesterday (Friday) in the United States Circuit Court at the Post Office building, New York, the hearing on the injunction proceedings against Adele Ritchie came up. Woods, Frazer & Lederer, managers of "Madame Sherry" secured an order restraining Miss Ritchie from singing the musical hit of that production.

THE SERENADERS.

"The Serenaders" is a much better show than Jack Singer believes. This is Mr. Singer's first season with the former Arnold & Hynicka franchise.

The trouble with Mr. Singer, rather than any unalterable fault of "The Serenaders" is that he compares his second production to his first, ("Behman Show"), the pride of burlesque and the originator of the present day innovation (if not revolution) in burlesque productions.

As for "The Serenaders," there is too much good in it for the show to fall down. There are faults, and they mostly concern the cast. But the other things necessary to a successful entertainment are more than abundantly supplied, to offset a deficiency in playing, easily remedied in one of two ways. A month longer and "The Serenaders" will hit the mark, even the Singer mark, which is placed at a high altitude.

Of the necessary attributes to a burlesque show, "The Serenaders" have for one thing, a good looking chorus, well drilled and willing workers. In "Dinky Doodle" sung by Billie Seaton, the sixteen girls go through a thorough gymnastic exercise. Any stout woman in the land who wishes to reduce can well join the Singer chorus. This exertion, twice daily, will take all the superfluous avoirdupois off. The girls are recalled for more encores than the work in the number legitimately can stand. Without any chorus men, the vocal efforts of the young women are splendid, and do much for the show as a whole.

In the matter of dressing, Mr. Singer seems to have said the last word in the "Bird Song," closing the show. It may be said that nowhere in the past, or present, is there a dressing scheme to equal the expensiveness and elegance of the chorus' clothes in this number. Closing the show is the last place for it. The number will probably be moved up to open the second act, and even then, it will remove from that position a "Grand March," led by Margaret H. King, in which the girls are handsomely costumed in Hussar uniforms.

A "Flower Song," also in the second act, sung by Grace Vinton, is second only to the "Bird" number in the dressing of the choristers. It's too bad that this number, especially dressed as it is with sixteen gowns, each different, should not have been held up through a better song.

The opening of the show has a pretty yachting costume scheme for the girls, and the young women make an electrical flag display for the first finale. It is the "Human Flag" idea from the New York Hippodrome. For burlesque, it is simply immense. The "red fire" of it is arrived at in a novel, unsuspected manner, and the applause is more for the novelty than "The Flag."

Miss Seaton has an undressing number, not unlike in idea that which Mollie Williams did once as "Anna Held" in the "Behman Show." Miss Seaton sings a song, between verses of which she changes gowns (behind the chorus) the first change being all lingerie. This is so slightly that the long

dresses that come after, though of expensive material, are quite lost, but a "pajama" finish brings an encore. Miss Seaton may not be blamed for returning at the finale of the second act in the green dress worn in the number. Her gowns are beyond reproach throughout, though she does not give the clothes the importance while wearing that the material and style of them are entitled to.

Miss Seaton is the principal woman. Playing a part is somewhat different from appearing as a "single singer" and to play a role seems a task for this young woman. She does ever so much better when singing all by herself upon the stage, showing the difference when the chorus is on and off. Of the other two female principals, Miss Vinton attracts attention. She is a sweet looking girl, and when you catch a "sweet looking girl" in burlesque, she should be hung on to. Miss Vinton has a pretty though not strong voice, and is capable of handling considerable more than the management has thrust upon her. Miss King leads a number, and wears a "hobble skirt." Last week in the "Rentz-Santley" show, Frankie Bailey wore a "hobble skirt" also. It's no comparison, just an indication of the popularity the "hobble skirt" is going to attain. It may also be a hint to some manager to bring out right away a "hobble skirt" number and kill the thing off, so the principals now wearing them can move around the stage as they should.

The book of the two-act piece, called "On the Ocean," is by Frank Kennedy and Lew Kelly. Mr. Kelly is the principal comedian, playing a "Dope Fiend." The lines Mr. Kelly wrote may be easily selected. There are many good ones during the show.

In this character Kelly gives a first rate show, just how good it is can not be said until Kelly has a low comedian and other proper people to work with. The atmosphere of the first act seems to breathe a lethargy; everything runs slow, and the "Dope Fiend," being naturally slow in speech, the entire first part drops to a walk before starting. This is the main fault, the first act needs fixing. The redemption of the first will aid the second act, now held up by fairly good comedy, and the numbers. The fairly good comedy would be corkingly good with some people to work it. The "bag" bit in the first act did not secure a laugh Tuesday evening. It should be good for howls.

Bobby Harrington plays a light comedian well, but the other members of the company need ginger, if nothing else.

The Arlington Four, who do not appear as principals, scored a big hit in the first act with their singing and dancing specialty, and George Armstrong stopped the show along in the second act, with his singing monolog. Armstrong will not try to improve his dressing. While neat in his clothes, they are not the right clothes. That doesn't hurt his work, however. His parodies are a riot. He knows how to sing them, keeps his lyrics down to "spice" only, and has a smile to add to his delivery that could earn a hit all by itself.

Time.

WASHINGTON SOCIETY GIRLS.

Burlesque of the old school is what Larry Smith is offering for "The Washington Society Girls." Smith is the principal comedian, author of the first part and although the program does not give him credit for anything else, he is probably the producer and everything else to the show, which is lacking in many ways.

The two scenes are the commonest among burlesque productions. The opening is "at the seashore," and the closing the conventional hotel thing. There is nothing new in the numbers or comedy. In the first part, the dining table, set for dinner, is dragged down stage after each number and the "business" is repeated times innumerable. In the burlesque the comedy ranks about the same. Old "hotel stuff" has been dug up besides a long bit of old Weber and Fields comedy really the funniest thing in the show. It is the old "society gag" in which the comedy is a bit rough. The taking off of shoes and waving them before a woman's face is hardly to be considered funny.

The numbers fare little better. Twenty girls are carried. Ten girls properly trained with some idea of what they were doing would make a better showing. The girls are jumping about always and for the most part, are in each other's way. This hurts the "numbers." For looks they average up well, and the dressing is first class.

The girls appear to be willing. It would need very little to make several of the numbers, which now pass unnoticed, count strongly. A "rough-house" number in which the comedians mix in with the girls, was the only one to score. This required no staging.

An Italian song, not over good, also received a couple of encores through a lively finish put over by the chorus. "Won't Be Back Until August" a bully number, died with the rest through poor handling.

Mr. Smith as a "Dutchman" is the principal comedian. He is handicapped greatly through lack of material, as are his assistants. Smith is clean with material, only overstepping himself once, when he stoops to exhortation on the stage. A nasty bit which the other comedians accentuate by carrying the thing along.

Charles Douglas is chief aid to Smith, playing an Irishman in both pieces. Douglas' Irishman is of the grotesque type and he does as well with it under the circumstances as could be expected. He figures prominently, just about sharing honors with Smith, although there is little to share. Douglas is clean in his methods, excepting when the book demands otherwise.

James Hazelton is a Frenchman in the opening, and a Hebrew in the afterpiece. As a Frenchman he is not funny regardless of how good a Frenchman he makes. As a Hebrew he will not do.

Robert Hunt plays "straight" in both pieces, straying away in the hotel scene for a minute to do a bellboy. Hunt dresses and looks well and answers the purposes nicely. He has a good singing voice, which might be used to advantage during the running

of the show. Sam Golden has very little to do. He is acceptable in both pieces as a waiter and hotelkeeper respectively.

There are only two women principals. Here the show has its big weakness. A lively soubret is badly needed. Mamie Champion is featured with Smith. Miss Champion leads several numbers, wears several pretty frocks and puts plenty of life into her work considering her weight. Miss Champion does not wear tights but a short bathing costume answers the purpose. As a leading lady, Miss Champion would do nicely, but she is hardly able to hold up the entire feminine end of a show.

Blanche Washburn, also stout, is the other female star, and classes with Miss Champion. Blanche is lively, with little opportunity, and wears tights. She is all wrong in the fleshings. There is a limit to size for tight wearing. Miss Washburn is over the limit.

Ollie Ramsey and Hester Waters also have minor parts, and when not working at them, figure in the chorus. The girls should be allowed more scope. They are nice looking, with an evident desire to work and could be placed in a manner that would help the show not a little. The one number the girls led was the musical hit of the evening.

The olio is not particularly strong. Washburn and Douglas were slated to appear, but did not appear. Hazelton and Hunt did not get far in their comedy talking act. The pair should not be placed to follow Billy K. Wells, both using medley parodies to open. The boys do better with the singing than with the talk.

Selbini and Grovini show up like a house afire with their acrobatic cycling and juggling specialty. The couple have worked out a corking routine containing variety and novelty. They secure a great deal out of their snappy manner of working, and the ginger alone makes them stand out in the proceedings. The act received the audience's hearty commendation and was easily the hit of the show.

The house at the new Bronx theatre was extremely small, last Friday night.

It is decided that the Circle, New York, is to return to the legitimate, under the management of the Shuberts, with Hollis E. Cooley as the manager to look after the Felix Isman interests. "The Chocolate Soldier" will reinaugurate the "legit" regime, Oct. 3.

"Pat Casey, A Rollicking Comedy" was the billing all over the Star theatre one day last week. Mr. Casey had sent a sketch uptown to "show." Over the telephone the house staff was informed it was "Pat Casey's sketch," and they billed it that Sower-guy way.

Frank Hilton, last season with "The Squaw Man," will take the "straight" in Ed. Gallagher's "Battle of Too Soon," with John T. Bannon continuing in the comedy role. Jack Matthews, formerly of the act, will join Joe Barrett (of the original team, Gallagher and Barrett).

MARATHON GIRLS.

Burlesque shows have turned up from time to time with after pieces that leaned very strongly towards farce. "The Marathon Girls" has an out and out farce starting the proceedings. The idea seems all wrong. It starts the show off slowly, the best way to give a poor first impression. In this case the farce is not of the best.

Frank Graham is responsible for the piece, called "The Kentucky Girl." The chorus is used from time to time, but not enough. They make only a couple of costume changes. The piece contains no comedian, and depends entirely upon its playing to bring laughs. That is what a good many Broadway shows are doing that do not carry choruses nor have music, so why not allow them the field.

There is hardly a laugh in the first part aside from one or two gained through two minor characters working in black face (man and woman) who should have been allowed more freedom.

Intermission follows the first part, after which comes the olio. The olio mixes things up a bit. Lillian Le Roy opens with a couple of songs which pass her through nicely. Frank Graham and Edith Randall follow with travesty bits that answer very well, but the two are prominent in the pieces and the olio adds it on thickly.

Then the mixup. "No. 3" in the olio is "A Breath of the Desert," nothing more or less than a third burlesque. This opens in "one" where a quartet in Arabian attire oblige, after which a sandstorm is supposed to occur, in which the chorus rushes across the stage. The full stage set shows the interior of Chief Mogul's Palace. Several specialties are introduced here to please His Majesty, and it is the most enjoyable portion of the entertainment. Between each of the specialties a girl with a gilt covering poses. It is neatly introduced and splits the specialties up well.

Rose Mazette (formerly of Mazuz and Mazette) does neat contortions. The Von Serley Sisters pass nicely with a fast Hungarian dance. The sisters work independently of the chorus in the show, and get a good deal out of their gingery manner. The Alcerons in dancing and acrobatics also did nicely here. As a finale, all jump in for a rousing finish.

During the running of this piece, it became necessary for one of the men to announce it was not the finish of the performance.

Harry Campbell and Blanche Curtis followed the big number in a comedy talking act, patterned closely after McMahon and Chappelle. The couple do well with it and were a hit. Miss Curtis looked exceedingly well in a stylish black gown and large picture hat.

Closing the olio Sherman and Luken fared much better than was to be expected with a Rice and Provost comedy acrobatic act. The straight man is an excellent tumbler and if the comedian would decide to get more comedy out of the acrobatics and get away from the familiar falls and clowning, the act would add to its value.

The burlesque comes nearer to the burlesque idea. That is probably why

it was liked better by the house. "Red Feather" is the name of an Indian maiden, and of the piece. Everything about the place is Indian. It is a good scheme, but not well worked out. It is by Frank Graham. That seems to be the trouble. Graham is too legitimate in everything for a burlesque show. Graham wants to act during the piece. There are one or two others wanting to do the same thing, instead of allowing the comedians to get all they can out of the situations.

The usual burlesque comedians are on hand, an Irish-Indian and a Hebrew-Indian, in themselves, funny. Several pretty numbers are also here, but the dressing of the choruses is not good. It is pretty, but half in Indian costume and the other half in soubret dresses does not look right. Eighteen girls show in the line. They do the little demanded well. On appearance they wouldn't go far, though this may be the fault of the dressing, good only in one or two instances.

None of the principals is given big type on the program, but Graham is unquestionably the star of the troupe. Playing an old man in the opening farce he is very good, as he is also when the Indian chief in the burlesque, but it is all too "straight." It needs burlesquing, and that is where Graham falls down. He might be "great," if there were a couple of comedians around him to take up the burden of laugh getting, but they are not there.

Edith Randall is the big thing in the performance. There is probably much that could be criticized in Miss Randall's work, but there is no doubt but she is doing a great deal for the show. Miss Randall is also there with a wardrobe that will take some beating, running from pretty things in tights to wondrous evening gowns.

Harry Campbell is on the stage, but does little. In the after piece, he is best as a regulation Irish comedian and he should be allowed to work out some comedy. The show can use it.

J. F. Gettings managed to squeeze some fun out of the Hebrew in the Indian piece, although he is also handicapped by lack of opportunity. Gettings passes in the opening as an old man. With Campbell they should be able to evoke enough comedy to hold up the show. Al. Luken and Hattie Charmontelle as darkies in the opening did nobly with small roles. Blanche Curtis only figured incidentally. She dresses well, but is prone, like Graham, to play too "straight." A little unbending would do no harm at all. There are a few others with small parts, but they amount to nothing, through no opportunity being afforded.

There is enough material in the show to drag out a good burlesque entertainment, but there will have to be immediate changes in the first part before it will ever start people saying it is a good show. Some lively numbers with some one in front who can get them over would make a big difference. Edith Randall and Lillian Le Roy were the only ones as number-leaders. They are not enough.

Dash.

Burnham and Greenwood play their first United date at Shea's, Buffalo, Sept. 12.

SAM T. JACK'S.

The sudden return of summer must have been the cause of the small gathering that congregated at the Bronx house Tuesday night. It is too early in the season to blame poor business on the advance report.

The "Sam T. Jack's Show" is lacking in comedy. Had it not been for Kathryn and Violet Pearl the show would have been voted a poor one. The set used in the first part, supposed to be a hotel office, is one of those affairs that may be used for anything but a forest scene. Had it not been for the little sign tacked over the door, no one would have guessed hotel.

George Totten Smith claims credit for the book, which is titled "All to the Good." George Totten must have a limited idea of what's wanted in burlesque. The show carries a bunch of lively, good looking "ponies" who help hold it up, until they put on tights. The "show girls," with few exceptions, had better watch out for old Doc Osler.

Violet Pearl, who enjoys the reputation of being a leader in her class, was handicapped by a cold, but if it hadn't been for Violet, the first part would have been sad. Billy Meehan tried hard, but didn't get started until the burlesque. If Mr. Meehan would rid himself of a few tight fitting trousers, and try to act natural, he would eventually make a corking good "straight" or light comedian. Meehan does more work than any three men in the show, and certainly showed his value in the burlesque, where he shared honors with Bob Van Osten.

A dance in this section by Meehan and Violet Pearl proved to be the best bit of the evening. Kathryn Pearl "cleaned up" on appearance, and everything else she added to what little class the troupe offered.

Van Osten is principal comedian, and badly in need of some one to work to. Van Osten can handle comedy if given the opportunity, but "All to the Good" doesn't carry the right kind. In the burlesque he secured every laugh possible with his material, and "squared" himself for what he failed to accomplish in the first part. May Hilliard handled a character part securing much from it. Harry Roche, another principal, struggled through the best he could under the circumstances.

The Penn City Quartet occasionally made a bid for harmony and in the olio presented a fairly good act for burlesque, although the comedian who works in blackface has a monolog that has all been told before. Still they laughed at him in the Bronx, a suburb of Yonkers, to all appearances.

The big hit of the show proved to be Joe Fogler, the six-day rider and holder of the world's record, on a home trainer. Fogler has an act that will find favor in any burlesque house. It has the old phony wrestling match beaten a mile, and gives the audience a little excitement. Violet Pearl and Billy Meehan opened the olio with a first class singing and talking act that went big.

The show needs comedy, and until that essential is interjected into the performance, the "Sam T. Jack" show will struggle along without breaking any record. Wynn.

HIPPODROME.

The New York Hippodrome opened its third season last Saturday. The exhibition consists of three spectacles and about a half dozen circus acts interpolated, without which no Hippodrome show is complete.

The spectacles, not quite up to the standard scenically of those that have gone before, bear the titles, "The International Cup," "The Ballet of Niagara" and "The Earthquake." In the latter the giant tank is brought into use.

The opening piece, "The International Cup," is given in seven scenes, typical of the Hippodrome. The first is the aviation grounds outside of a small village in France, showing the finish of an airship race between New York and Paris, won by a young American.

The scene then shifts to America. A railroad station in New York City is shown. Afterwards, a shipwreck and the attendant rescue are all that could be desired from a spectacular standpoint. The fifth scene is the board-walk at the seaside, followed by a yacht race, very well done.

There is nothing in the musical program of this part of the entertainment that will prove a popular hit.

During the first scene of the foregoing, the circus acts are brought on by a country circus. These comprise Power's elephants, who do practically the same good routine presented here before; Spellman's Bears; Four Lukens, casting act; Mueller's Lions; Louise Stickney and her trained horse and dog; the Three Houcks; The Metzettis; Lidia and Albino; and Les Seranos (New Acts).

The second spectacle is a very pretty ballet, called "The Ballet of Niagara." The story deals with two rival Indian tribes who are at war. The one tribe is defeated and on the battle-chief's return to his nation the medicine man tells him that the reason for his downfall is because of the failure of the tribe to offer an annual sacrifice to the Spirit of the Falls.

The chief's daughter is selected to be the one to ride over the falls in a canoe to her death. The war chief of the other tribe rescues her and both tribes are united by the marriage of the Indian maiden to her rescuer.

The concluding production is "The Earthquake," in five scenes. The flying ballet at the finish working in conjunction with the water ballet makes a very pretty picture.

The latter portion of the program is very shy of musical numbers, and because of this, seems to drag.

Martin Beck's aeroplane, a Herring-Curtiss, may or may not go up at the Mineola meet. The aerial boat isn't anxious to fly, from the looks of it, as reported, although it fulfilled its mission as "an act" on the Orpheum Circuit.

\$1,100 is the estimated cost, weekly, of the "Russian Dancers" at the American. The act was put on by the Morris Circuit. The estimate is exclusive of cost of production, not extra high for this act. A similar number, of equal importance, would cost a circuit \$2,500 weekly if placed through customary channels.

OUR MISS GIBBS.

(Continued from Page 19.)

any of the choristers, other than to the people who see the La Salle show oblige them to wear the handsome clothes provided.

"Our Miss Gibbs" is conventionally set in the two acts. The first setting is the interior of a London shop; the second, a Japanese Garden at an Exposition. The story is almost as conventional and unreal. It is about the Earl who loves and wishes to become a burglar. The American "crook" teaches him, meanwhile calling the Earl his "meal ticket." Miss Gibbs is the shop girl, loved by a Lord who woos her under an assumed name.

Three or four numbers fall down so badly they should be replaced, if the show continues on the road. It seems that notwithstanding the black eye "Our Miss Gibbs" has received in New York, it could go on the road with profit, if competent people are secured. After the Messrs. Leslie and Wright and the Misses Aylwin and Vanderbilt, Mr. Frohman can go as far as he likes in making changes in the cast. No mistake can follow anything he does in this respect. *Simc.*

LOW RENT FOR OLD HOUSE.

Chicago, Sept. 8.

The lease of the theatre at Clark and Kinzie Sts. until the end of last season known as Euson's, has been recorded. By its terms Maynard A. Cheney, of Brookline, Mass., leases the property to Hurtig & Seamon for five years, with a privilege of extending it five more. The rent is to be \$9,000 a year for the first three years, and \$10,000 each for the following two years. As the lease provides that the landlord is to make such changes and alterations as will convert the house into "Class V." theatre, these conditions are considered to be very reasonable.

The steel curtain, steel stage construction, new stage flooring, dressing-rooms and seating arrangements will cost, according to the estimate of an expert, \$40,000, and the face value of the present lease is \$47,000. If the house shall continue under the same lessee for an additional term the rent is to be \$12,000 a year a figure, considered reasonable enough.

Workmen have been in possession of the house all summer and it is thought the repairs and alterations will not be complete for another month or two. To what purpose Euson's will be devoted is not made known at present, but it is not believed that it will return to Columbia Wheel burlesque as the Alhambra and Star and Garter are taking care of those shows to advantage. The decision having been reached to abandon all hope of completing the Gayety, on Clark street for this season (steel construction now going up), it is presumed that no change in the present houses of the Eastern wheel will be made this season.

William T. Grover, formerly manager of the Morris American Music Hall in New Orleans has returned to New York. He has left the Morris employ.

NEW ACTS.

(Continued from Page 17.)

is excruciatingly funny without the assistance of lines or situations. The girls are good lookers and give class to the act with a neat and fetching appearance. Both are capital "feeders" and confine their efforts to "kidding the rube." A dressy change is made during which Milton puts over a song in capital order, accompanying himself on a melodion. For a finish the three render a "rag" medley on saxophones, closing one of the most refreshing and delectable offerings of the season. *Fountain.*

Eleanor Gordon and Theodore Friebeus.
"Helen's Husband" (Farce).
23 Mins.; Full Stage (Interior).
Keith's, Boston.

Eleanor Gordon and Theodore Friebeus, two Boston stock company favorites, presented for the first time a neat little French farce. Aside from their personal popularity, the sketch and the manner in which the characters were portrayed, would assure them of repeated encores in any theatre. Miss Gordon as the wife who imagines she loves another, but when put to the test, finds her right mind, excellently played a distracted woman. Mr. Friebeus, as the husband, put all the comedy possible into the lines. Harry Brown, a Frenchman, with whom the wife thinks she is in love, had the characteristic French shrug, patois and all the mannerisms that go with that. The setting was neat and proper. Miss Gordon's gown was a revelation. *Gooltz.*

The Riols.
Roman Rings and Juggling.
10 Mins.; Full Stage.
Empress, Cincinnati.

The Riols are an English-German act, the male member being English, and the female German. The woman is neat looking, but ordinarily costumed. She does several tricks on the Roman rings which are quite showy. The man has some excellent tricks with the hats, but his effort at comedy is weak. He does a somersault upside down on the rings, and then repeats the same trick while flying to and fro. At the close he does a corkscrew somersault from the flying rings which is new, and very well executed. If the routine is worked faster, the act will make a good strong opener on a highclass bill.

Harry Hess.

ACT CAME BACK.

An act can "come back" now and then. This week one did, to its first agent. The act reached here from the west, opened for a "try out," and before the whirl of agentdom had settled itself, the act found itself in strange hands, under a promise of a salary which did not materialize.

Tuesday the act was booked by a circuit from its original agent. The howl which followed disclosed the facts, and although everything is still smooth upon the face, there is a seething mass beneath the surface that may erupt at any moment, when two agents or agencies will become outwardly as bitter towards one another as they now are inwardly.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

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AMERICAN (Wm. Morris mgr. and agent).—As an "opposition" vaudeville display, this week's bill doesn't amount to much. Even as a flash of names to attract attention, the list has only Amelle Bingham as the "big" one, and Cliff Gordon as a real variety headliner. Monday night the bill ran stale and unprofitable, with the exception of Carroll and Cook's good talking act, right up to the advent of Miss Bingham and Gordon. Add the closing number, Mme. Bedini and her two horses, and the bone and sinew of the show is enumerated. Mme. Bedini was programed as the sponsor for a seven-hour act, but only two (and they were beauties) were in evidence. The novelty of the act kept the crowd interested right through to the end, a virtue closing acts seldom displayed here. Cliff Gordon easily cleaned up the applause and laughter hit of the bill. Miss Bingham gave her "Big Moments from Great Plays" to enthusiastic appreciation. At 8:45 Carroll and Cook were well started on their comedy talk and parody act. There was a general warming up toward the finish, and they closed to great applause and five bows. Previously, Morris and Kramer, billed as "European Marvel Workers," had opened the show, and Walter Perival and Co. had presented "A Night in Paris," which is Conroy and Le Maire's old act renamed. Carroll and Cook made it about forty minutes, devoted largely to talk, a spell which might have better been broken by placing Bert Earl and his band in the line instead of fourth. Earl made the most of his opportunity, and gave over to The Renos, two men who presented strikingly clever work on rings and aerial "traps," the head balancing by one man while hand-holding the other, who worked on the suspended rings being especially clever. Henderson and Thomas (colored) opened after intermission. *WALT.*

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—In the line of clean, artistic cleverness, Lily Lena overshadowed the rest of the show here Monday afternoon, and the holiday audience liked her immensely. She got right into the good graces of her listeners from the take-off, and never lost her hold, save long enough to make five changes of gowns, all decidedly nifty creations. Properly enough, she was given a garden drop, as the rest of the show was in her costumes; but the house plough remained out of sight all day, and Lily got the second of three crack the players had at the same garden. The cloth drop would have served to show off her gowns, and the clever girl deserved the extra tone the plough implied in her costume. Next door to her, followed with "By the Sea, Sea, Sea," "When the Light is Low," "I'd Like to Meet You Again," and closed with "Another Little Girl Like Mary," saving for this number a sprightly dash of dance and kick which no one thought was in her. For every song she won sincere applause, without "stalling" for effect, ran her gamut of song, and took her final bow like the pretty and sensible lady she seems to be. She provided thirty minutes of pleasure unalloyed, and may take to her credit the biggest hit any single woman has made here in many months. The "next to closing" bugaboo was discounted by Harry Fox and the Millership Sisters, who cleaned up the comedy hit of the show. A third series of applause waves were kicked up by the manikin dramas, ballets and specialties offered in Jewell's toy theatre. Four bows for the lady. Zerkow's surprisingly clever examples of dog training, seen here a second time in a few months, closed the show and held the holiday crowds almost intact. The Dancing Stewarts opened, dancing in front of the same garden in "one," which later backed Miss Lena, and, thirdly, Fox and the Millerships. The openers step-danced among the pretty flowers to much applause. Owing to Al Blanchard's illness, Warren and Blanchard, programed to follow the opening act, did not appear. Ernest Scharf (new acts) took their position, followed by Archie Guerin (new acts). Edwin Arden headlined. His former sketch, "Captain Velvet," is again on show. Griffith, programed as "the human adding machine," recalled the act which Jacques Inaudi gave for some weeks in the East about ten years ago. Griffith is there with the figures all right, but his lecturer misses the rich comedy which Inaudi's man put across. When the digging was done, the Inaudi lecturer or, at least, his material, should have also been brought up. The audience marveled at Griffith's knowledge of figures, laughed some at the primitive comedy, and tired a bit in hearing the word "Griffith" repeated so often and so monotonously. De Onzo fired and Frida slipped into the bill at 12:30, noon; hence there was no provision for them on the program or the index board. Their very skillful jumping act was greatly admired, and the "big" effects were vigorously applauded. The knack of jumping upon a bomb and to the tops of glass decanters, lighting always in the ball of both feet, must have been hard enough to acquire to merit sturdy appreciation. Friday is a fifth wheel; he is neither essential nor of benefit. Such comedy as he essays falls flat. The act has novelty to commend and interest to hold attention without tame clowning to detract. *WALT.*

TREVETT (S. W. Quinn, mgr.; agent, W. V. M. A.).—Wednesday evening found fair attendance for the full week bill, which opened the season Monday afternoon. Mindful of the fact that big names are lacking, it is within the truth to assert that the best through and through variety entertainment in town this week is shown here. There is a cracking sensation to close the first half in the Fober's bicycling within a revolving globe. To close the show there is a feast of acrobatics with the Four Barde serving fine examples of fast and skillful gymnastics. Coincident with fine work on behalf of their men partners two titan-haired beauties follow each other in separate acts, spreading class and daintiness over the whole show. Three other women in as many other numbers send the average of feminine loveliness far above the ordinary and among the six, they make the men in the show play second fiddle. A fine musical act follows Allen Light, who opens the show with clay modeling and crayon drawings. The Imperial Trio play various instruments skillfully and add tone to their offering by a display of enterprise which brings to view special settings and electrical effects for a particularly stylish interlude. Clark and Luncan scored an early hit with talk and parody singing which, although based on old themes, is made timely by new methods and convincing through skill in handling. In Charles Horwitz sketch, "Jackson's Honey-moon," ripping good comedy follows fast playing by Perrin Somers and Tillie Storke of "A Put-up-Job on the Honey-mooners" and with music to start, xylophone playing to close and Miss Storke running all through there is an uplift of laughter. Swift and Rhodes (New Acts). With quaint originalities in his comedy ways, Phil Mills found Beanie Moulton a handsome and skillful helper in sending their double stuff across, and by his lonesome, Mills played up the individual bit of the evening. Miss Moulton displays rare skill as a straw "feeder," won out on her own account, and between them, next to closing, kept the house in roars of laughter continually. Pictures completed a fine send-off bill. *WALT.*

EMPIRE (I. M. Herk, mgr.).—Out here, when the "Dreamlanders" are referred to, they invariably say "Marion always has a good show." They can make it even stronger when this season's production is considered. And it is a real production, all Marion's book, staging and management. There is little to add to the review of the Newark dress rehearsal, save to relate how matters developed at the Empire last week. "A Good-bye to us" audience Tuesday. The first part uncovered five musical hits, each one building up to corking finale, "Good-bye, Old Pal, Good-bye." This is cleverly led and really acted by Fred Collins, the support of over thirty voices, boosting the total of melody strong and sharp. Collins also put over the first decided hit, "Mother's Health," a sensible and yet affectionate tribute to a name always revered, but too often called into play for "kind applause." Agnes Behler's "In Vaudeville" proved another decided hit, and the swing and dash of "The Elks' Outing," led by Marion, was a stirring approval of Marion's personal reception was most enthusiastic, and everything he essayed was skillfully accomplished and applauded with fervor which left no doubt as to the popularity of this clever and versatile player. He is in evidence a good while of the time, and is always of uplifting element in the entertainment. One never tires of him, for the reason that everything he does is worth while; he never disappoints, but comes through worthily every single time. In the home office review the beauties of the production and costuming were dilated upon, and the excellence of the company front was referred to; but it is worth while saying again that for a singing show, for laughs, for beauties of "sight" features and for the very presence of Dave Marion, the "Dreamlanders" will be hard to beat. The business of the girls in "Follow Your Master" going up the aisle and running back again to the stage, finds its greatest handicap in the fact that the balconies and gallery have no part in the excitement. The bare stage is small comfort to a man who realizes that others under the same roof are in the midst of "something going." Marion himself first gave into the aisle at the finale of the first part, shaking hands haphazard with people in the audience to demonstrate "Good-bye, Old Pal, Good-bye." He might properly be criticised for going back upon the stage at that time. It would be better if he would keep on and out of the situation by the hand-shake route, letting the curtain fall without him being in the picture. That would be logical; for at the very finale of the show he is again in the aisle, going toward the stage and finally upon it for the curtain, singing "Old Lang Syne" and "Good-bye, Old Pal, Good-bye," as an unusual termination to the proceedings. Might he not do this in better sequence if he had gone on his way when he first took to the aisle, early in the show, to finally return via the same route? Reverting again to "Follow Your Master," the details seem to be too long drawn out. The "horrid drama" gets the biggest laughs, and to make it stand out better

the preliminary "stunts" might better be lessened. As the aisle parade is most probably introduced, partly for its unusualness (although theatres have had "Follow the Man From Cook's" long ago), and partially to give Marion time to change to street dress for his down-the-aisle finish, the time would be more entertaining for everybody if devoted to a "number." Miss Lebler, for instance, who would be welcomed again and is ready dressed; and truth to tell, the last half needs building up in a musical way. But all in all, it's one great show, clean as lawn-bleached linen, devoid of even one stagefall in hopes of a laugh, brimming, thanks to Marion, with legitimate laughs, and splendid and fulsome in musical delights. WALT.

STAR AND GARTER (Wm. Beebe, mgr.).—Clean and classy, Jermon's "Columbia Burlesques" gave delightful entertainment Sunday night to an audience which represented more money than this hotel ever held before. With other changes made during the summer, extra seats were added to the ground-floor arrangement, and although there have previously been innumerable turnaways, the crowd Sunday night turned in the top-notch total in cash. In meeting the requirements here, the Jermon entertainers offer a program clean in every part, refreshing in all particulars, and presented with a verve and dash which makes for almost ideal amusement. To enact the several roles essential to a proper showing of the two-act farce, "A Parisian Temptation," a careful selection of players has been made. Lee Stevens, who staged the show, leads in the comedy with an unctuous portrayal of a "Dutchman," funny without offense, and still a "Dutchman" to the core. Frank O'Brien and Bert Swor offer tramp characters which provoked unmitigated merriment whenever they frequently come into view. Helen Jessile Moore strengthens the comedy fabric with her artistic "straight" work, and Nellie Florede is a hit all over the place. Aside from the deserved praise for especially intelligent effort on the part of the players just mentioned, Marguerite Chabauty is entitled to credit in a paragraph all her own. Primarily, she has been favored by nature with an abundance of those charms which mark the French type, a distinctive element among nationalities; her face is uncommonly attractive and mobile, she has luminous and expressive eyes, a native heritage in the art of pantomime, and has been away from home just long enough to twist her tongue around English for an enunciation delightful to hear. She is easily the biggest "find" in the current burlesque season, has disclosed in this neck of the woods. She would do well to substitute songs in her own interpretation of English for the French interlude she offers; then what she lacks in singing voice would be compensated for by the charm of her diction. Miss Florede's vocal blessings are so dominant that the other members of the company find themselves otherwise when it comes to song. Nellie has her voice with her this season, and all through the performance it rings clear and full, in sweetest cadence. When Nellie really tries she can out-sing nine women out of ten this side of opera. Her vivacious and willing ways made her work, outside of her special talent, a delight to behold, and when she took the stage for songs handily "cleaned up" the whole proceedings. Miss Moore may be deservedly complimented upon her display of dramatic ability; she makes her "straight" fibre of great strength to the performance. She gets into the act as a statuesque "Dell," with shapely underlinings, to introduce a living picture disclosure, draped and subdued to suit the surroundings. The poses are held a bit too long, especially as some of the girls are short on steady nerve; but with Miss Moore's engaging recitations between scenes, the act holds good. Aside from playing parts acceptably the Four Barts introduce a musical turn, running largely to brass and ending with a smash of drums and booms of noise; a song diversifying matters and a pretty girl getting into the picture with benefit. The versatility of the quartet is exemplified in an early song-bit, "Star of My Dreams," led by Arthur Banta, as an interlude to a dinner scene in the first act, in which the singing worth of the organization is particularly well developed. Miss Florede led two dandy numbers, "I'm the Girl From Missouri" and "Honey-moon Glide," the latter a mighty fetching interpolation, with the chorus working at their very best. Lee Stevens had the number hit of the list in "Just for a Girl," the extra verses introducing individual members of the chorus in "recitations" until the last girl came along to pick up a bit of her own by singing, in a sweet voice, her share. There was much life and action in a "Kentucky Rag," and Miss Moore put over "Come Along, My Mandy" as her share of the number leading with a fine degree of credit. To costume the show, Jermon has torn "yellow backs" from his bank roll with both hands. From the first, perhaps the prettiest outfit, on through a dozen changes, the wardrobe is a prime factor in producing the class and tone which advances this organization to the front ranks of the shows seen out here. Skirts of all lengths are on view, and when the girls get liberal with their charms, they present pictures worth gazing at. The ladies are a pretty lot, too; and if they have any luck at all half a dozen of them should end the season with millionaire husbands of their own. One girl, Mary Nash, advanced as a principal, is a particularly good-looking, and she puts across "Pajamas" number cleverly enough for real encores. Miss Moore is to be separately commended for her enterprise in providing a handsome line of gowns, a merit mark which Miss Florede denies herself by wearing one gown, although it is a pretty thing, all through the second half. WALT.

FOLLY (John E. Fennessy, mgr.).—Old-school burlesque, but clean, is the "Broadway Gaiety Girls" offering for the current days. James H. Curtin has evidenced his belief in the money-making qualities of the form of entertainment which has stood the test, but he has advanced in his theories far enough

CHICAGO DAILY TRIBUNE: WEDNESDAY, AUGUST 24,

Vaudeville Gossip.

BY RICHARD HENRY LITTLE.

ED. F. REYNARD is the bright particular star at the Majestic theater this week. He is not the headliner, that honor falling to Miss Marie Dresser. Miss Dresser is a star of the legitimate, and when stars of the legitimate condescend to appear in vaudeville and especially when they limit their stay to one week they are usually headlined as a part compensation. That must be the reason. At least it sounds convincing.

Reynard is a ventriloquist, a name that makes even the most hardened patron of vaudeville turn pale and tremble. But Reynard is different. Instead of walking out and sitting down near the footlights with a mankin on each knee and causing most of the male population in the theater to arise and walk out while the feminine contingent fan themselves and look to see what the other women are wearing, he is a change.

Reynard has his dummies, but not the conventional kind. Instead of taking a couple of manikins out of a trunk as every ventriloquist has done since the fall of the Roman Empire, the astute Mr. Reynard, with all the cunning that his nomenclature would betoken, had them grouped about the stage and he makes his appearance in a real automobile. As he comes on the stage a dummy that doesn't look like a dummy at all, but like a flesh and blood country constable, ohn whisks, tin star, shot gun, and all pops up from behind a tree and summons him in the name of the law to stop.

"What for?" asks the automobilist. "For speedin', gul durn ye," shouts the constable, and he jauntily spits a mouthful of tobacco juice at the machine. It wasn't so strange to hear the dummy talk. All dummies on the stage, and off, too, for that matter, are given to talking. But a dummy that chews tobacco is a novelty.

The automobilist argues with the constable, but the officer of the law is iron. Then a perfect lady on the back seat of the auto, and who is also a dummy, leans forward and says a few soothing words.

"Why, that nasty old constable hasn't any right to stop us," says the lady after the fashion of her kind. "Why don't you just put the automobile right over him. We weren't speeding at all. I know we weren't going over a mile and a half an hour."

"That's all right," says the constable, wagging his ohn whiskers. "Gul durn ye, ye're under arrest, by gravy, an' if you try to escape I'll shore put some buckshot into ya."

There's more argument and the constable goes away.

Then a farmer's boy sitting by the side of a creek engages in conversation with the automobilist. The farmer's boy is fishing and has one or two bites, but the fish get away. "Look here," says the automobilist, "don't you know its wrong to catch fish on Sunday?"

"Who's catching any?" demands the boy.

Then the automobilist converses with a farmer boy who is tossed over the fence by a bull that bellows in a most menacing manner, the lifelike bellowing, as well as all the other sounds being produced by the versatile Mr. Reynard. A fire alarm brings out a fire com-

pany, who upon returning to their quarters obligingly hang out a sign which reads:

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The Chauffeur	MR. ED. F. REYNARD
The Mechanician	Mr. Jack Johnson
The Pawnbroker	Mr. Sidney Akerman
The Baby	Jane's Child
The Dog	Fido
The Fire Engine Mule	Syr
The Police Patrol Horse	Butter
Dobbin, the constable's fiery steed	Butter
Town Constable and Chief Arrestor	Butter
Leader of Band	Butter
Postmaster	Butter
Hicksville Fire Chief	Butter
Lock-up Tender	Butter
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Music: Harry Von Tilzer

"LOVE IT"

"Cabanola Glide" was a big hit. Well, judging from the riot, this song is for the biggest acts in the business, and from the way performers are flocking in for it, this song is going to make "Cabanola Glide" look like a cheap selling plater, and that is going some.

SPECIAL NOTE: Our Chicago Headquarters are now located in the Grant Hotel. Performers will always find a hearty welcome awaiting them from BEN BORSTEIN, our Western Professional Manager

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to eliminate the objectionable comedy features which marked burlesque of the olden days. In this he has chosen wisely, if the Sunday afternoon audience shall be taken as the jury, for there were plenty of good laughs distributed throughout the show, without any resort to illegitimate ends. There was a capacity house in attendance, too; and when the laughs were due they came with a vengeance. The fates played fast and loose with the "Gaiety Girls," for their train was late by hours; but to even that up, rain prevented a double-header ball game, and the attendance was, consequently, a runaway before show time. It was 8 o'clock before the curtain was rung up on the performance proper, but for three-quarters of an hour the audience was entertained by the stage crew, who hung the drops and set the scenery in full view. The burlesque is separated from the afterpiece by a vaudeville interlude, which is the best part of the show. The first part title, "King and the Count," cuts little figure, as the book, such as it is, shows little more than a mélange of comedy bits, with musical selections interlarded. The last half of the show sails under the sub-title of "Hotel Topsy Turvy," and the same thing applies. Tim Healey and William F. Collins are largely in evidence, their comedy methods sustaining the mirth department very effectively. They rough-house and slam-bang things at a terrific rate, and pound out the laughs through all sorts of contact with each other and the stage: falling down stairs, wrestling with stuffed figures, boxing and tumbling about with the abandon of men fortified by fat accident policies. And the laughs come, resoundingly. May Strehl is the principal woman, and a stunner she is. She has made many trips to the dressmaker, and has taken to the road well wardrobe; one particularly slightly dress being a velvet affair with brilliant didos, which looms to swagger heights. When lights are donned it is then that the radiant lady impels unstinted admiration, filling the eye and her white skin-fits. Mildred Gilmore serves well in the acting sections as a soubrette, pudgy and pleasing. It is in the olio, however, that she proves her real worth. She gets across with a singing specialty better than a vast majority of single women in burlesque olio. Firstly, she has a pleasing voice, and uses it more for singing than she does for talking her selections; she hangs to the tune, and with splendid enunciation gets points easier than can most talk-singers. Her facial charms appeal, and she uses her eyes for emphasis, without overdoing. Each song she rendered built up better than its predecessor, and for her close she gave "Yiddisher Love," perhaps the most effective rendition heard in these parts. Marie Fisher is supplied with vivacity in abundance, plays her roles with an energy which makes her work stand out in praiseworthy prominence, and if she were not so busy with vocal gifts would fit well in any company. But she avails herself fully of nature's gifts, and that makes her deserving of sincere compliments. The olio number which she shares with Tim Healey passes largely upon her efforts and eagerness to amuse. The industrious chorus is kept well out of mischief by frequent changes, and they get themselves into raiment which passes muster without warranting special comment, save for a set of gowns, used when Miss Fisher leads "Home Town." Tights are not shown until the last half. Then there is an abundance of leg display. The choristers get into "Carmelo's Living Models," and present a series of seven views, largely draped, well posed and run off with commendable swiftness, a pleasant-mannered young chap introducing each subject with an enlightening reference which helps mightily. An item which vastly strengthens the entertainment is contributed to the olio by the Majestic Musical Four, special scenery and a stageful of instruments creating a good effect. For a close to their fine work, they offer a descriptive overture, "The Fox Hunt," which builds up to a stirring finale. There were numbers aplenty, bested by the Misses Strehl, Fisher and Gilmore, one number for the last-mentioned singer coming right at the finish, with the girls in "Oriental" with opportunities for "cooing." Although it was 5:45 when the performance ended, everybody stayed until the final, strong testimony toward a verdict of satisfaction. WALT.

BUSH TEMPLE (Walter Shaver, mgr., agent, W. V. M. A.).—The "try-outs" proved a bad one for sketches. Three were on the bill. Two retired early. The first of the

new acts to show was a rather good-looking young woman, who offered a pianolo and singing. She pleased with both. Then came a "newspaper" sketch that caused many laughs from witty lines. Their closing with a song should be dropped, replacing it with some suitable material. The first real applause was given two young Italian boys. One plays the harp, accompanied by his partner on the violin. Their pleasing way won them the house. The real good "single" of the evening was a young blonde woman with a dandy voice. After her opening song a change is made and the stage darkened. The young woman seats herself in an aeroplane, flying out and over the audience singing "I'd Like to Fly With You," using a small electric lamp to spot people in the seats. At this point the electrician spoiled the rest of the act by throwing on the lights, disclosing a number of stage hands dragging the machine around. The house broke into laughs, and the rest of the song was lost. A musical turn, composed of four young men, all talented, proved an offering of the pleasing sort. The regular season opened 5. Five acts and pictures. "Try-out" nights will continue. H. R.

Both Western Wheel houses had late matinees Sunday. The Empire show ("Star Show Girls") came in from Cleveland without their baggage car, having been hooked onto the passenger train which brought the people. The car finally fetched up in the Chicago yards in time to admit of the stuff getting to the theatre for a 2.30 curtain. At the Foily it was 3 before the "Gaiety Girls" got started. The show came in from Cincinnati over the Monon, a route selected by the Empire Circuit in retaliation against the "Big Four," which last season hauled the Barney Gerard Show when it turned out, and has since refused to settle.

Adele McNeil, who in private life is Mrs. Walter F. Keefe, opened a string of United bookings at Syracuse, Labor Day, which leads her into New York and through all the big time.

When "The Girl of My Dreams" quits the Illinois, Saturday night, it will not leave town, but will move to the Chicago Opera House, where it will replace Hedwich Reicher in "On and Off."

Norman Friedenwald, the Crilly Building's busy little booker, is lining up some time for John T. Bannon, who ended his partnership with Jack Matthews in "Battle of Too Soon," in Manhattan, last Saturday. Matthews will keep the act, choosing a new partner, and Bannon takes a new side-kick to play a travesty on "Virginus," an act Matthews formerly played in. Friedenwald, by the way, has been going some since he started as exclusive artists' representative, and is booking, among several others, Lamb's Manikins, Caesar Rivoli, We-Chok-Be, Raffayette's Dogs, Jean Jerunde and "Rah Rah Boys," Faivo Bros. and the Godlewski Troupe.

The newly constructed ice-skating rink at Pauline and Van Buren began operations Labor Day.

Kathryn Challoner, pleasantly remembered in vaudeville hereabouts as leading lady in Oliver White's "Yellow Scoop," has gone to New York, to open next week in May Tully's stead in "Stop, Look and Listen." The sketch has a long route, including the full interstate time. While playing the stranded actress for Miss Tully's money, Miss Challoner will delve into manuscripts, between shows, with a view to fetching something up for her individual purposes in vaudeville next season.

Cliff Gordon, at the American, and Bobby North, with "The Follies," will have opportunity this week during their leisure hours to size each other up as burlesque managers; and they have a right to say some pretty nice things about the other, as they were displayed by "The World of Pleasure" last week. The clean production bettered the previous week's business by close to \$500 on the average, further proof that "giving them what they want" is not of necessity smut.

George Devoy and the Dayton Sisters send word of their success among the S.-C. housees; they go interstating in January, so they say. —Hardie Langdon is with us once again, after a tour of Morris parks; but she vacates the old town next week to play the American, Davenport and other houses in mid-West which

Jim Matthews books.—Twenty-eight solid weeks of W. V. M. A. bookings for Billy Noble and Gene Brooks sent them to the Novelty, Topeka, Labor Day, for the take-off.

The Longworths arrived in town from twenty-one weeks of S.-C. time last week. Twenty-four hours after they landed here they were booked by the Association, without any breaks, until next June.

Jimmie Henschell, who led the Saratoga orchestra, when that place was a theatrical hotel, and whose musicians still entertain the farmers at meals, headed for Manhattan last Friday to look for three weeks upon the lights of Broadway.

At the Majestic, Rock Island, Labor Day, Toomer and Hewins began a W. V. M. A. route, using "It Happened in Lonelyville," which will run them well into the winter, with expectations of an extension.—Lew Leever, who has been "song plugging" for the Witmarks out here, has entered partnership with Joe Palmer, of the former Palmer

and Jolson act, and will go vaudeville troupeing.—Dawson and Claire in "Just Kids" are pleasing the Pacific coasters immensely; they have still a lot of S.-C. time to play.

The wife of Bob Pell died in Chicago Aug. 28. She has been off the stage for several years, but when she was in the profession she was known as Alice Pell and worked with her husband as the Pells.

From Sheffield, Middleton, Spellmyer & Co. say that playing the Martin Beck English bookings is an easier matter than slipping away from the "black list" over here. Be it said to the credit of the English, they like the pretty Texas girl and the clever border sketch immensely.

Bert Cortelyou, secretary to Manager Chas. E. Bray, of the Association, started last week right. Not but what he always starts his week well enough, but in all the weeks he ever before started his marriage has never been a factor. Last Monday morning, a week ago, he led Margaret Cuddy to the altar

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BOSTON "GLOBE" (Aug. 2, 1910).

Juliet turns out at the last minute to be the heroine of the plot. Miss Juliet does extraordinary things with makeup, her appearance changing almost totally at each re-appearance. She begins by having a very sharp nose and a very wide mouth; she ends by having a rosebud mouth and a very delicate feminine nose. In the meantime she has put Jimmie Powers' roguish eyes and Harry Lauder's wide orbits on as one puts on a hat. She is a remarkably clever girl.

BOSTON "HERALD."

Juliet was the heart of things. When she appeared the very first time everybody perked up and took an interest. Everybody liked her. Juliet acts with a skill one might expect from a player who can reproduce Lauder's wink and Bessie McCoy's odd, husky voice to the life. She sings pleasantly, dances gracefully and it is always a treat to see her on the stage.

BOSTON "AMERICAN."

Juliet (that's all the name on the program) is really so clever she might as well allow her name to be known. She is very entertaining.

BOSTON "POST."

The production gave Juliet, the clever imitator, an excellent opportunity to show herself to advantage.

BOSTON "JOURNAL."

The heroine of the evening was Juliet, as she calls herself, and who would under any other name not half so mysterious, be just as amusing. Her real name, Juliet Delf, has the real theatrical sound and it will probably do when she is taken less as a "sensation" and more as the artist she veritably is. Her singing in the "Bill of Fare" song was of the true comic opera order. The audience likewise enjoyed her imitations.

BOSTON "DAILY ADVERTISER."

"Juliet," announced on the program with a mysterious interrogation mark after her name, romped delightfully through imitations of Harry Lauder and James T. Powers to the delectation of the audience, and was winsome and original in her other scenes.

BOSTON "EVENING TRANSCRIPT."

"Juliet's" imitation of James T. Powers was so good as to make it a pleasure to see Mr. Powers again just to observe how near he will come to his imitator.

Direction of AD. NEWBERGER, 695 Lexington Ave., New York

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THIS WEEK (Sept. 5), P. C. WILLIAM'S BRONX THEATRE

Singing five songs, including "Go Tell It To Murphy. Sweeney Knows It"

By two clever young song writers, **PAUL CUNNINGHAM** and **HARRY SEYMOUR**

of a Roman Catholic church on the North Side, and then there signed her out for "better"—as "Margey" had the officiating priest cut out the "worst" part of it and the "obey" thing at the rehearsal. She was a stenographer when the Association was first formed and operated over in the Ashland Block, stuck to her machine and graduated from the Majestic after the offices were moved. Now that it's all over, and no harm can result, it may be stated that "Margey" had a way of slipping carbon paper into a machine which gave acts that she was partial to a routing twice and three times around the circuit, while those she didn't care so much about barely got "next week." It was Corley's job to watch these things, and when he, one day, caught "Margey" with the goods, he invoked Cupid, who slipped a special sheet into the typewriter, and presto! the girl was booked for life. Bert's associates in the Association and "Margey's" friends around the Majestic slipped them a whole flatful of furniture and cooking things. All Bert now has to do is bring home the bacon.

Juanita, a reckless girl who leaps the fiery gap astride a bicycle, has sufficiently recovered from a recent shake-up to reappear a-wheel this week at Bathing Beach, Indianapolis, as a special feature.

Juggling Mathews assembled his new tricks to help start the season at the President, after seven weeks loafing at Fox Lake; this week he starts a string of Morris time at Delmar Garden, St. Louis.

May F. Healy, wife of Jack Healy, of Edmonds and Healy (so writes the proud father), presented her husband with a son at Mercy Hospital, Columbus, O., last week. It is the intention to baptize the child some evening this week on the stage of the Grand, Columbus, an early start in the show business.

Wm. C. Dailey, the "Co." of May Nannery and Co., and that young woman's husband, gave a birthday party in Cincinnati, 2, celebrating also the start of the act, over the full S.-C. tour with the regular "No. 2" road company. Several boys, including Arthur C. Alston, Fred Block and Walter Messenger, "pals" of Dailey in the "legit," and Ed Shields, manager of the Empress, helped him spend the evening.

Manager Walker, of Winnipeg, came to town Sunday and stayed over Labor Day, arranging Morris bookings for the Winnipeg theatre with James Matthews.

Ravinia Park, which has been operated all summer under a receivership in United States court, closed Monday night with a published loss on the season of \$2,500. The closing concert by the Walter Damrosch Orchestra was marked by a 7,000 attendance.

George Preston, late of the World's Comedy Four; James Raimond, of Raimond and Good; and Frances Beik, have formed a partnership.

Eddie Shayne has located his booking office in the City Building, 107 Dearborn Street. Shayne was formerly a well-established booking agent in this city, and it was he who originally lined up Western summer parks for vaudeville. Mr. Shayne will represent both artists and managers in his new place, and starts off with a number of good commissions to fulfill.

Christian Science may be all right, says James Matthews, who represents William Morris, Inc., locally, but in the booking business he thinks that personal appearance beats the "absent treatment" all hollow. For instance: Francesca Redding was booked by Matthews to be the headliner at the opening of the Juneau, Milwaukee, a new house which Joe Oppenheimer dedicated last Thursday. For two weeks Miss Redding had been billed and heralded and boomed by Oppenheimer as the only real kind of an act to christen a new house in headline position. The Saturday previous to Oppenheimer's opening, Miss Redding strolled into the Morris office in New

York, and the next thing she knew she was on her way to Baltimore to play last week. As Baltimore don't "split" with Milwaukee, Oppenheimer was left to hold the bag. The next date on Miss Redding's route sheet was the President, Chicago, to headline the first half bill opening Labor Day. Manager Levi-son did the usual billing, but somewhere between here and the Monumental City Miss Redding disappeared, and Breng's Models were slipped into her part on the President's bill.

SAN FRANCISCO

VARIETY'S Western Office,
908 Market Street.

By **LESTER FOUNTAIN.**

NATIONAL (Zick Abrams, mgr.; agent, S.-C.).—Entertaining bill this week, opening with Bell and Richards, who scored nicely. Mary Ann Brown pulled down a hit. The Free Setters Four, following a picture, started off rather slow, but closed big. Violet Allen and Co., in "Keeping an Appointment," highly enjoyed. McCormack and Irving, hit of bill. Fassio Trio, quite clever, but should work faster.

WIGWAM (Sam Harris, mgr.; agent, S.-C.).—Exceptionally heavy bill this week. The Marshalls, equilibrist, did nicely. George O'Malley scored through his dancing. The songs and talk are below par. Alice Mortlock and Co., in "The Other Woman," made a good opening impression, but lacks comedy. Henry Lees, in impersonations, disappointed the majority of the audience. The setting is poor. Lew Hoffman made a good impression with the children with his old material. McKensie, Shannon and Co. were well received throughout. Musical Irving, well rewarded. La Clei, in drapery dancing, offered nothing out of the ordinary, the "red fire stuff" pulling her over.

CHUTES (Ed. Levy, mgr.; agent, Pantages).—The Chutes bill for the week carries plenty of singing, every act offering a little bit with the exception of Barnold's Dogs and Monkeys, closing the show with the hit of the bill. Dolliver and Rogers opened, doing nicely; Albert Pench, character singer, excellent; L. T. Johnson is unusually clever and landed big; Doric Trio, liberally applauded; Dave Nowlin goes rather strong on coaxing applause.

AMERICAN (James Pilling, mgr.; agent, S.-C.).—The American program this week is not up to standard. Loftus and Pender scored with a piano; Bessie Allen received applause for dancing; Jack Oliver, monologist, well rewarded; Albini started the show and scored a big hit; American Travesty Stars favorably received.

COLUMBIA (Gottlob and Marz, mgrs.; Direction K. & E.).—Rose Stahl in "The Chorus Lady."

SAVOY (J. W. Busey, mgr.; Direction John Cort).—Wilton Lackaye in "The Battle."

ALCAZAR (Belasco and Mayer, mgrs.; Stock).—"The Girl I Left Behind Me."

GARRICK THEATRE.—Bevanti Grand Opera season.

PRINCESS (Sam Loverich (mgr.)).—Ferris Hartman in "King Dodo."

PORTOLA CAFE (Herman Hermansen, mgr.; Amusement Director, Henry Garcia).—La Estrellita; Fern Melrose; Jeanette Dupree; Mr. Albert Pench; Miss E. Leslie; Royal Hungarian Grozlen Troupe; Senor Luis Fames; Bernat Jaulus and His High Class Orchestra.

Al Hazard, the ventriloquist, has arranged a new act which he will shortly offer for booking.

May Yohe is still in town, having changed her mind about leaving for Portland.

Plans have been completed for another wing to be added on the St. Francis Hotel, the building of which will commence as soon as it is known whether San Francisco gets the Exposition in 1915. Provision has been made in the plans for a glass enclosed roof garden.

Talking and singing acts playing the National are inclined to force their voices, which is unnecessary, as the acoustics are excellent.

Roy Stephenson, who journeyed to Los Angeles to superintend the stage construction of the new Pantages and assume the stage management when the house opens, is back on his old job at the American in this city. The Union in the Southern City refused to allow a transfer to its local. They have too many of their own members for the job.

Fitzgerald and O'Dell, "The Daffy Dustys," jumped direct to Chicago upon finishing their present S.-C. time at Denver last week.

The Broadway, Oakland, is a big money getter for Manager Guy Smith and his associates. To prevent any of the nickels and dimes straying, Manager Guy has a nickelodeon next door which manages to have capacity at all time.

Manager Sam Mendelsohn of the Novelty, Vallejo, has discontinued vaudeville for the present and installed moving pictures.

Business at the Market St. theatre, contrary to rumor, has increased to a most gratifying extent during the past few weeks. Hallahan and Gets, the proprietors, also own the Haight St. theatre, which, like the Market, started off poorly. It is now playing "split-weeks" to capacity nightly.

The Four Musical Ibsons, who arrived from Australia, left for the East 27, stopping over in Denver for a week enroute.

Judging from the weekly increase of attendance at the Chutes it appears as though the public is finding the place much to their liking.

Idora Park, Oakland, is a very pleasant surprise to those attending for the first time this season. The grounds have been attractively improved and the theatre and band concerts are drawing large attendance.

Harry Teuda, on the S.-C. time, has received contracts for thirty-four weeks, through the United Booking Offices.

Warm weather is affecting matinee business to a great extent all over town.

Zick Abrams left 3 with his family for a pleasure trip east, to be gone about six weeks.

Phil Freese is again at his desk in the Bert Levey offices, as the smiling go-between.

Miss Riesner (Riesner and Gores) left this week for a rest of several weeks on her mother's ranch near Seattle. Mr. Gores will work single meanwhile.

James Dervin, the ventriloquist, opened at the Orpheum, Salt Lake City, 4 with Denver and Kansas City to follow, jumping back to Spokane and going east over the circuit.

Chas. and Anna Glocker left 28 for Denver, playing several weeks in that vicinity before returning east.

The Croton Bros., who arrived last week from Australia, departed 30 for Chicago.

Clarence Dill (Kolb and Dill) will open at the Princess the latter part of September with his own company, now being organized.

The Central opened 4 with vaudeville, pictures and musical comedy. Harry Bernard will direct the latter, and handle the comedy, together with Jim Rowe. There will be four principals, eight girls and four chorus men. Admission, 10 cents all over the house.

Lozelle (Dave Sanders) at the National this week, is back in his native city after an absence of sixteen years.

Bert Levey, "That Independent Agent," is now a full-fledged Indian, having joined the Improved Order of Red Men.

PHILADELPHIA

By **GEORGE M. YOUNG.**

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—There was too much singing and very little comedy to the bill this week, so that it never struck a fast clip and seemed longer than it really was. It was a good bill, however, and more evenly balanced would have reached high-grade entertainment. Adele Hitchie made her vaudeville debut in her home city, and was warmly greeted. The comic opera prima donna was in excellent voice and never looked more pleasing to the eye. Down next to the closing was the Empire Comedy Four. It was really a soft spot, and they made a perfect clean-up. "Bathing Girls" was one of the best-liked numbers. It is pretty staged, and Glenwood White and Albertine Jensen registered individual hits. The ocean bathing scene finished the act strong. Myers and Rosa opened the show well with their neatly turned lariat act. This pair have not worked in many weeks, but handled the ropes cleverly and showed some new tricks which met with favor. Albert Hole played an early return, and the English boy made a very firm impression with his soprano voice. It is Hole's style of putting his songs over that helps him most, and he has a pleasing selection of songs. Coleman's cats and dogs made a pretty number which won hearty recognition. The Field Boys pleased with clever stepping. "Uncle Lem's Dilemma," presented by Henry Horton and Co., was rather well received for a sketch in hot weather. It is a clean little playlet, of light merit, but with snappy bits of dialog running through it, and Horton does clever work. The drill by "Our Boys in Blue" held the house in, and their rapid footwork, drilling and patriotic finish hit a pretty fair mark after the long show. It is the best act of its kind and nearer the real article than any other.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—Bill was increased to nine acts this week, and The Torleys got away with the principal honors in a cycling act that makes a strong number for the popular-price houses. Nelson, the comedy juggler, put over an act which should gain recognition anywhere. Nelson does not go in very hard for comedy, but that which he does do gets over right. His juggling is of the first grade. Billy Barron does a musical turn above the ordinary. Barron finished strong with xylophone playing. He could improve on the violin part, both in dressing the number and business. Oide and Young showed some clean-cut floor tumbling and double work. They worked without a table, and did better work than what was shown by the applause. Florence Hughes, for her side, did very nicely with songs and a bit of talk. She is billed as "the fat party," and makes it count for some laughs. Bernier and Stella did well with songs. The man needs to unlimber a bit, his stiffness taking a lot of stage presence from the act. Both sing agreeably. The Carroll-Schroeder Trio have the making of a good act, but it is not framed up to advantage. The comedy never reaches anything, and the trio should build up the musical and singing, for it is there that their best chances of success lie. The girl is attractive and a good worker. Glass and Wheeler, colored, tried singing and talking, with a bit of stepping. Pictures.

PALACE (Julius E. Aronson, mgr.; agent, H. Bart McHugh).—The bill was increased to nine acts this week, this being the regular season policy. Romo Duo; Guy Lester; Lewis and Young; Ethel Nevins; The Lasnings; Asprill Brothers and Martell; Mayo and Jeanette; Lyric Comedy Four; Darnody. Pictures.

WILLIAM PENNY (Geo. Metzler, mgr.; booked direct).—Ed. Blondell in "The Lost Joy"; Howard, Kelly and Bennett; Post and Russell; Lillian Le Varde; Whitman Brothers; Clinton and Nolan. Pictures.

TROADERO (Sam M. Dawson, mgr.).—"The Cherry Blossoms" cannot be ranked above the others seen here this season, and, as before, the big fault lies in the fact that the comedians are trying to make fun out of material that is not funny, and in reaching for comedy go to suggestiveness. John H. Perry is charged with producing his first part and burlesque for the "Cherry Blossoms." Perry has done nothing that will add to his reputation as a burlesque producer. The first part, "Any Little Girl," may be called any other name, so far as fitness of title goes. There is a semblance of a story, old in theme and much disconnected. Allowing for a liberal latitude

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of burlesque license, this first part and "Unneighborly Neighbors," the burlesque, which can well be called a poor imitation of Billy Watson's "Krausmeyer's Alley," at no time reaches a point of merit. Musical numbers hold up the first part, and there is liberal sprinkling with several of the principals and a couple of girls from the chorus having a chance to lead. The comedy deals with the flirtations of a much-married man with a gay actress. At times the comedy becomes real spicy, and nothing seems to be too far for the comedians to go to obtain laughs. One bit of business, a song number in which several girls in fishbowl pose behind a sheet while the men pull some rough comedy, goes very strong. In the burlesque the same rule seems to apply, the dialog and business being at all times pretty well up to the limit. That the policy of suggestiveness is recognized by the management is evidenced in the olio portion of the show, where Charles F. Edwards, the manager, appears as one of the principals in business and a song which hit the high mark for the raw material. Several other numbers were well handled and scored stronger than the others. "Rory Checks," with a novel bit of setting being well done and well received. One or two numbers in the burlesque, which might have been made attractive, were spoiled by the appearance of the girls made in ill-fitting pink tights. Another chorus girl who pressed into service to lead a number which included a mild "couch" by another chorister. She did not get very far, however, and there was one young girl in the line who gave her a hard race for honors and then looked at her rival, as much as to say: "I wish I had that chance to show who I can do." Perry has a semi-straight role in the first part which he does well enough with in a small way. The comedy is in the hands of Eddie Mack and Joe Burton. The former is the kiddy old man, and gets away with all the principal laughs, though his comedy would not stand the test for cleanliness. Burton is an Irishman of the rougher type in the first part, and plays a small bit in the burlesque. He divides with Mack in securing comedy out of liberal methods. Joe Carr, who is mainly around for his singing, and Fred Alrona also appear in limited roles. Lillian Perry, Cherry Bonner and Minnie Granville are the women principals. Miss Perry is the sobriety, and puts over a couple of numbers nicely, as does Miss Bonner, who goes to tights in the burlesque and makes a nice picture. Miss Granville changes three times in the first part in costumes which are rather burlesque for the role she is playing. In the burlesque she is one of the "alley" women, Beatrice Harlin being the other. None of the women escape being made the objects for the rough comedy, and this draws from their award of merit. Perry and Mack are the "Irish" and "Dutch" neighbors, always quarreling and exchanging compliments with each other's wives. Some of their work is funny, and the piece could be built up to what Watson has always made it—a big laughing burlesque of the rougher type. The Misses Perry and Bonner and Joe Carr open the olio and handle some very brisk talk and a couple of songs. Carr also recites "A Finish Fight." Granville and Mack put over one of the best things in the show in their Italian specialty. They have changed their old act, working without a monkey, and getting a lot out of their Italian songs. Miss Granville put over a bit of a "winkle" in one number which landed a big laugh without being offensive. "The Hot Air Line," by Edwards and Burton and several girls, is a bit of business which the "Ticket or Squeeze" thing and the raw song are the principal points. The Abrona-Joeller Trio closed the olio with some clever comedy and a couple of songs. With the material in use at present, the "Cherry Blossoms" may be liked in houses where the patronage is entirely male and indifferent as to what they laugh at, but the show cannot be given any consideration where merit is awarded for clean, wholesome entertainment.

NINTH AND ARCH MUSEUM (Norman Jeffries, mgr.).—The regular season opened this week with a bill of curios, and the stock burlesque company under the title of "The Affinity Girls."

CASINO (Ellas & Koenig, mgrs.).—"Rantz-Santley."

GAYETY (John P. Eckhardt, mgr.).—"Runaway Girls."

PARK (E. G. Nixon-Nirdlinger, mgrs.; booked direct).—"Wolfheim's bronze statues; Ed. Winchester; Goodwin and Lane; Helen Carmen; Caroline Davis; Goldie Rheinhardt and Co. Pictures."

PEOPLE'S (E. G. Nixon-Nirdlinger, mgrs.; booked direct).—"Bridge, Barnett and Bridge; The Campbells; Dan Malundy; Booth Trio; Sherwood Armstrong and Co. Pictures."

FOURPAUGH (Mille & Kaufman, mgrs.; agents; Taylor & Kaufman).—"Joseph Fenton and Brothers; Valley Forge Quartet; Epps and Loretta; Alice De Garmo. Pictures."

GIRARD (Kaufman & Miller, mgrs.; agents; Taylor & Kaufman).—"Stan Stanley and Bro.; Belle Hathaway's monkeys; Elliott and Neff; Jack Lewis. Pictures."

MAJESTIC (Kaufman Bros., mgrs.; agents; Taylor & Kaufman).—"First half—Three Le Vans; McClain and Mack; Jessie D. Livingstone; Wilson and Brooks. Second half—Bert and Malvera; Umboltz Bros. Pictures."

GEM (Morris & Anck, mgrs.; agents; Taylor & Kaufman).—"The Indolence; Benevici Bros.; Marie Roberts. Second half—Edna Davis and Burke Bros; Stanley and Barr. Pictures."

TWENTY-NINTH STREET PALACE (W. Kellner, mgr.; agents; Taylor & Kaufman).—"Bert and Malvera; Umboltz Bros.; Ida Pickard. Second half—Benevici Bros.; Jessie D. Livingstone. Pictures."

FRANKLIN (David Labelle, mgr.; agent; Taylor & Kaufman).—"Shelvey Bros.; Edna Davis and Burke Bros.; Stanley and Barr; West Bender. Second half—McClain and Mack; Marie Roberts. Pictures."

PLAZA (Chas. Oelschlaeger, mgr.; agent; H. Bart McHugh).—"Frank Bolo; Rogers and

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Humstead; Beltrah and Beltrah; Eckert and Francis; Hertina and Lovello. Pictures.

AUDITORIUM (W. Herkenrider, mgr.; agent; H. Bart McHugh).—"Western Union Trio; Griffith and Post; Tommy West. Second half—Sytz and Sytz; Sam Phillips; Titus and Davis. Pictures."

GLOBE (E. Fisher, mgr.; agent; H. Bart McHugh).—"Harry Lamont; Steele and Conley; Saunders and Cameron. Second half—Van Fields; Fortunato; Wallace and Beech. Pictures."

GERMANTOWN THEATRE (Dr. Stumpeff, mgr.; agent; Chas. J. Kraus).—"First half—Griff Troupe; Enoch; John J. Devlin; Donnette Sisters; The Seebachs. Second half—Orlaft Troupe; Enoch; J. C. Muck & Co.; Crawford and Patterson; Marjorie Quinn. Pictures."

52D STREET THEATRE (Geo. Bothwell, mgr.; agent; Chas. J. Kraus).—"First half—J. C. Muck and Co.; Glukras; Crawford and Patterson; Lavier. Second half—Glukras; Seebachs; Ladonna; Tom Howard and Co. Pictures."

HIPPOTRONE PALACE (J. Segal, mgr.; agent; Chas. J. Kraus).—"Marjorie Quinn; Feiner and Fox."

AURORA (Donnelly & Collins, mgrs.; agent; Chas. J. Kraus).—"First half—Lee Tung Poo. The Nazarens; Bailey & Tears; Laberta. Second half—The Burks; Arthur Krona; Feiner and Fox; Sharpley and Flynn. Pictures."

BROAD STREET CASINO (J. Long, mgr.; agent; Chas. J. Kraus).—"First half—The Burks; Sharpley and Flynn; George Moore

males; Allman and McFarland; Ines Clough; Lottie Fayette; Three Bohemians; Diamond and Cameron; Bert Fields.

LYRIC (J. H. Cumberland, mgr.; agent; G. E. Scott).—"Mr. and Mrs. Hurra Smith; D. Mulon; Cutting and Fennell. Second half—Pauletta; De Shontz's dogs; Ethel Jessen. Pictures."

RIVERVIEW (J. Brenninger, mgr.; agent; G. E. Scott).—"De Alma; The Caspers; Carrie Linke. Pictures."

MUSEE (G. Silcox, mgr.; agent; G. E. Scott).—"Dancing Chines; Delmore and Raiston. Pictures."

LEHIGH PALACE (W. S. Houston, mgr.; agent; G. E. Scott).—"Brothers Bohengerger; Hilda Bucher. Pictures."

McDevitt and Kelly, the dancing team, are featured with the Dumont's Minstrels this week.

Mrs. Minnie Sharkey, wife of Larry Sharkey, a popular monologist of this city, died last Friday at her home here.

Al Patterson replaced Frank Rice as one of the comedians of "The Kentucky Belles" last week while the show was playing the Trocadero.

E. G. Nixon-Nirdlinger has added Pearce & Sheek's house, the Victoria, at Baltimore; the Park, Youngstown, and the Colonial, Akron, Ohio, to his list of houses. The Standard, in this city, will open next Monday.

ATLANTIC CITY
By I. B. PULASKI.

YOUNG'S PIER (W. E. Shackelford, mgr.; agent; Ben Harris, through U. B. O.).—"The Maid of Mystery," dancer; Edna Luby, impersonations, well liked; "O Hobbes," oddity, good singing; Monroe & Mack, good; Robson & Ford, dancers, dandy stippers; Otto & Jewel Viola, comedy acrobats, clever.

MILLION-DOLLAR PIER (Hippodrome J. L. Young and Kennedy Crossan, mgrs.; agent; Jos. Dawson).—"Levine & Levine, Mlle. Martha, Casting Dunbars, Al Yoder, Winston's Sea Lions, Steve Macao & Co, American Minstrels."

STEEPLECHASE PIER (E. L. Perry, mgr.).—"M. P.; Pavilion of Fun."

STEEL PIER (J. Bothwell, mgr.).—"Murphy's American Minstrels; M. P."

CRITERION (E. N. Downs, mgr.).—"M. P. ATLANTIC GARDEN" (S. C. Blatt, mgr.; agent; direct).—"Mantell Brothers, Morgan Brothers, The Shorts, Thersa Miller, Great Montague, Van Leer & Lester, Western Union Trio, Burke & Ulline, Madge Dugan, Ethel Reynolds, Dancing Gallaghers, Charles & Stewart, Dancing Johnsons, Willard & Raleigh, s. and d."

EXPOSITION (W. Z. Patno, mgr.).—"M. P.; Ill. songs."

Sundown, Labor Day, saw the waning of the season, but during that day great throngs filled boardwalk, beach and hotels.

This will not be the last big bunch of people in town before the fall crowd comes down. There will be the Grand Army Encampment, starting 19 for a week. Great preparations are being made for their reception. The G. A. R. headquarters will be on Young's Pier.

About Oct. 1 the Car Builders convene. Their enormous exhibit, which will take up the entire space on the Million-Dollar Pier, are wonderfully interesting.

Wm. A. Brady announces Douglas Fairbanks 15 in a new play entitled "The Club." The show tells the story of a Kentucky feud and is produced by Thompson, Buchanan, author of "A Woman's Way." Mr. Fairbanks has been the co-star with Charles Wise in "The Gentleman from Mississippi" for the past two years. This will be his first appearance as a real star.

At the Apollo this week "The Girl from Rectors" showed. At the Savoy Robert Mantell played a repertoire of Shakespearean plays.

The First Marine Band, an aggregation of female instrumentalists, is now playing on the Million-Dollar Pier.

The season of 1910 at Atlantic City has been by far the most successful in the history of the resort. A peculiar fault found with a great many Atlantic City business men is a desire to conceal their prosperity. There seems to be a slogan here that is used when a merchant is asked regarding business. It is "It's the rottenest season for four years." The only probable reason it is used is that it gains more time with creditors. All plans report that this season's receipts broke all records.

Blanche West and Florence Walton, two members of "The Old Town" Company, have been here for the past month. They certainly went to that bathing thing and were known as the "beach kids."

The "Westy Hogsans" shoot takes place on the pier of Young's Pier next week. This is an organization of expert marksmen. Many of the members are connected with amusement and arm firms. A series of traps at which sets of five contestants shoot at a time, are concealed under the pier at the edge. As the "time rock" (clay) pucks are liberated so that they fly out over the ocean, this is an ideal plan for a contest. Over four hundred medals (4-4-4) must be prizes to be awarded. The show takes place in the spring and fall of each year.

Captain John L. Young, Atlantic City's most famous showman, who is known as "The Million Dollar Pier," is a crowd puller who, next to his showmanship, is in the "diamond" character. The other day a friend greeted him, and

About Carrie De Mar's Hit

By SAM M'KEE.

The season at Percy G. Williams' Colonial Theatre began yesterday with Carrie De Mar as the headline attraction, presenting the most pretentious and most varied novelty given by one young woman alone that the vaudeville stage has ever known.

Mr. Williams has made his West Side house the talk of the town for the big hills he offers. In fact, a bill that a few years ago would have been considered a marvel for its expense and extraordinary merit is now taken there as only a casual week-to-week happening.

But this week's programme is so big that it is amazing even to the most blasé. It was a distinct compliment to the American performers that Mr. Williams should have chosen an American comedienne to top such a bill.

He did this, too, after mature deliberation. Mr. Williams spent more time abroad this year than usual looking for some sensational novelty with which to open the Colonial's season. Then he returned to his desk and telephoned Joseph Hart to walk across Longacre Square and get contracts for Carrie De Mar, with no questions asked about the price.

JUSTIFIES THE TRIBUTE.

And Miss De Mar more than justified this plain business tribute from Mr. Williams. Much had been said in advance about what a splendid act Miss De Mar has. So much that some of her ardent admirers feared she could not attain what would be expected.

But like the Percy G. Williams programs, her act is no novel, so big, so varied, and above all so entertaining, that advance praise only partially tells the story. Miss De Mar is so dashing, pretty and yet so womanly, modest, so magnetic, so good-natured and so artistic, as well, that she should have an act far above the ordinary, and she has one.

The title of each song gives an inkling of the story. There are five of them, "The Hobbie Skirt," "Looking for a Man," "Come to Bed," "Poor Old Cock-a-Doodle-Do" and "Three Days on the Ocean." For each there is an appropriate and extensive stage setting, the characters are utterly dissimilar, and the change from one wonderful costume to another is made with a rapidity that would make a skilled protean actor jealous. The various scenes show a Paris boulevard, a Suffragette meeting, a boudoir, Chan-

tecler's roost, and the deck of the Lusitania. In the most marvelous bird costume New York has seen Miss De Mar was a bewitching rooster, and crowed so invitingly natural that Avery and Hart, the colored comedians, who had preceded her on the bill, came rushing precipitately from their dressing-room.

MAKES A LITTLE SPEECH.

"Three Days on the Ocean" is a worthy successor to Miss De Mar's vaudeville gem, "Lonesome Flossie." There were cries from the audience for the girl who felt blue-u-u, in response to which Miss De Mar was forced to make a little speech, expressing her pleasure at the way her new act had been received.

"Morning Telegraph," Sept. 6.

There is a tiptop bill at the New Brighton Theatre this week, headed by Carrie De Mar, the popular comedienne, in an entirely new act with special scenes for each of her five numbers and change of costumes. In her first number she wears a hobbie skirt and demonstrates its awkwardness. She next imitates a suffragette; then, in full Chantecler costume, she sings a song about "Poor Old Cock-a-Doodle-Do." Her greatest hit is made, however, in her latest song, "Three Days on the Ocean," in which she enacts the role of a young woman taking her first voyage across, who is brave on the first two days out, but on the third suffers a severe attack of mal de mer. It is a song which completely convulses the audience. A hearty and deserving reception was accorded the clever comedienne last night.

Brooklyn "Daily Eagle," Aug. 23.

Carrie De Mar is one vaudeville artist of whom vaudeville audiences have grown to expect big things, and the promise that her latest act was the greatest achievement of her career attracted to the New Brighton Theatre at Brixton Beach yesterday afternoon and evening auditors who claimed Missouri as their homes and were prepared to be shown. And they were not disappointed, for Miss De Mar came, saw and conquered—particularly conquered. With special stage settings and costumes of strikingly original designs for her numbers, Miss De Mar captivated her audiences, scoring a hit which will linger long in the memories of those who witnessed her opening yesterday. Her "Lonesome Flossie"

characterisation is unforgotten, but her three new numbers, "Three Days on the Ocean," the scene depicting being the deck of the Lusitania, "The Hobbie Skirt," and "Poor Old Cock-a-Doodle-Do," a Chantecler number, give every promise of enjoying still greater popularity.

When Miss De Mar hits Broadway with her latest act, which, by the way, is best deemed as a song production, there is no question about the recognition that is going to be accorded her, and if she isn't the talk of New York after the first performance there will be a whole lot of people who saw her last night who will be disappointed.

Brooklyn "Citizen," Aug. 23.

Miss Carrie De Mar, the international comedienne, was accorded a cordial welcome upon her appearance, and upon the conclusion of her act, was compelled, in response to deafening and continuous applause, to respond with a speech. Miss De Mar, always popular here, returns with an entire new repertoire of songs, pretty scenes and stage settings and change of costume being an enhancing feature for each song. In every one Miss De Mar makes a hit, the subjects being timely and the happy manner in which they are presented making a most realistic effect. Miss De Mar's closing song is founded on personal experience. "Three Days on the Ocean" tells the story of a maid who takes the voyage, at first finding nothing but delight, but when three days out a storm arises and ideas change. The manner in which Miss De Mar portrays a seasick maid is most convincing. A more realistic portrayal is not possible.

Atlantic City "Union," Aug. 16, 1910.

Carrie De Mar's new song repertoire, as shown at the Brighton Theatre, last week, proved the star act of her career. There is a special drop and a change of dress for each and every one of her five songs, and all went big. "The Hobbie Skirt," with Miss De Mar in this latest idiosyncrasy of feminine attire, started things in fine style, and then came "Looking for a Man," a suffragette song; "Poor Old Cock-a-Doodle-Do," a pig song; "Poor Old Cock-a-Doodle-Do," a pig song; and "Three Days on the Ocean," the biggest winner of them all.

As a rooster, in a capital feathered dress, Miss De Mar was greatly liked, and every one of her selections was voted "the goods," but her imitations of a seasick damsel in the

last song was the real "peach." She staggered about the deck of the ocean liner, frantically grabbed the rail, and in every way indicated the misery of life during a storm at sea, and with it all stirred clear of any indelicacy. It is the best thing of its kind she has ever done, exceeding in cleverness her jag in "Lonesome Flossie." The audience brought her out for numerous bows as a reward.

N. Y. "Clipper," Sept. 3, 1910.

In providing Carrie De Mar with a new act, Jos. Hart, her manager, has gone all the way. The single singer is now a "production." For each of her five songs, there is a special drop and costume change. For the concluding number, a "company" of two briefly appear. The present act of Miss De Mar's will stamp her indelibly upon vaudeville. Out of the five numbers, three could be featured. Her opening song "The Hobbie Skirt," is strong enough in its novelty and lyrics to close the act, and naturally, through that, gives the artist a running start. The dress for "The Hobbie Skirt" is a laughable travesty of the close-fitting skirts women are wearing. It is also the first introduction on the American stage of the craze. The closing number is made the most of by Miss De Mar. It is "Three Days on the Ocean," sung in a scene representing the deck of the Lusitania. It is a worthy successor to her "Lonesome Flossie," and delivered as well. "Looking for a Man" is a "Suffragette" number, with comedy, having a standing laugh in the first line. A "Chantecler" number is the fourth. While singing, Miss De Mar is encased in the best rooster covering ever seen around here. The third song is "Looking for a Man" with the singer as a little girl wandering through the house with a candle. It's cute, and Miss De Mar dresses it that way. Her changes for each song are made very fast, in two or three lightning time. In the "Chantecler," a rising sun is shown, with a chicken coop in the corner of the drop. A well painted scene is that of the Lusitania deck. Miss De Mar scored with every one of her songs, and was called back many times after the final one, which was "snapper" to the last verse. Miss De Mar has greatly improved herself from her showing in the present turn, and this new act will greatly improve her value. It is a winner, sure.

VARIETY, Aug. 2.

BOSTON

J. GOLTZ,

VARIETY'S Boston Representative,
80 Summer St.

KEITH'S (Harry E. Gustin, mgr.; agent, U. B. O.).—With a bill of exceptional merit and opening on a holiday, the house was filled every evening. The standing room included, at an early hour. Even the wonderful Aviation meet could not keep the crowds away. Bothwell Browne, the San Francisco impersonator, was the headliner, with an act dainty, well gowned and unique, and set to perfection. The dance at the finale surpasses all former dances. In the second act, "In Old Edam," drove away the blues; Eleanor Gordon and Theodore Friehus (new acts); Clifford Walker, English monologist, well received; Amy Butler, supported by four good comedians, lively act, with very good songs; The R. A. G. Trio, in singing, banjo and piano playing, good; L. standing room included, at an early hour. Sansone and Deliah, balancing, opened, unusually clever; Bowen, Lina and Moll, bars, showed long practice and good choice of tricks.

PALACE (I. M. Mosher, mgr.; agent, National).—Brindamour, Claude Rauf, Four Musical Mays, Tony Gwano, Stien & Earle, Mizie Admont, Cant West, Belmont, Kai-mos, Anto & Delmay, Eugene Sweet, Bertha Holland, pictures.

BEACON (Jacob Lourie, mgr.; agent, National).—Billy Edwards, Harry Farrell, Frank Bertrand, Mae McGowan, Rehan Sisters, Sims & Mitchell, Francis & Andrews, George Schreck, Barry & Gray, pictures.

PASTIME (Mr. Murphy, mgr.; agent, National).—James Murtha, That Kid, Leonard & Leslie, Yuki Yamakura, pictures.

PEKIN (Mr. Price, mgr.; agent, National).—Miss King, pictures.

OLD SOUTH (Frank Brown, mgr.; agent, U. B. O.).—Bert, Cowley, Melvin & Durbury, Yale Trio, DeLacroix & DeBorin, Bart & Mack, The Herberts, pictures.

WASHINGTON (Frank Brown, mgr.; agent, C. B. O.).—Edith Hutton, Mr. & Mrs. Rice & Co., Paris Chambers, Mallard Brothers, Ray Co., The Singing Quartet, Nat Royall, George Leslie, pictures.

OLYMPIC (Ed. McDermott, mgr.; agent, Jeff Davis).—5-7, Mildred Elia, Martin & Trice, Charles Osborne, 8-10, Dan Haley, Bowman & Terry, Mildred Dale, pictures.

BROADWAY, SOMERVILLE (Mitt Woodbury, mgr.; agent, Jeff Davis).—5-7, Frank Philps, Fred Elmore, 8-10, Harry La Tox, Walter Stread, pictures.

noticing that he had a cold, said: "Captain, I'm sorry that you have a bad cold." That brought the reply, "No, I think it's hay fever," and then with a twinkle in his eye he added, "There have been a lot of grass widows in town this summer." At another time speaking of one he knew well, he said, "If the wind was blowing N. E. and the tide running down the beach, and you were thrown overboard, you are so contrary that you would land at Brigantine!" (Brigantine is in the opposite direction).

Professor Dorian, who has a Curtiss bi-plane, has erected his machine on the Million-Dollar Pier and intends to fly this week. In the light of the fact that Dorian is a halconist and has never gone up in an aeroplane, his first flights should be interesting.

BALTIMORE, MD.

WILSON (M. L. Schablier, mgr.; agent, Joe Wood).—Shaw and Sherman; Bertram; Two Gabberts; Kelly and Lafferty; The Hardys; m. p.

VICTORIA (Chas. E. Lewis, mgr.; agent, Wm. Morris).—William Schilling and Co.; La Homa; Clarence Sisters and Brother; Billy and Teresa Jacobs; m. p.

ACADEMY (Harry Henkel, mgr.).—Vincent and Ray; Ballow Bros.; Perry and Elliott; Duffy and May; m. p.

MONUMENTAL (Monty Jacobs, mgr.).—"Miss New York, Jr." Too much stork material holds the show down, but still it passes nicely. "Guessing at Hotel Guess" and "Slowtown Junction" are the titles of the burlesques. John J. Black and Will H. Cohan are the principal comedians and Fay O'Dell is the leader of the female contingent. Frank Sisters, James Fairburn, Dancing Mitchells and others make up the company.

GAYETY (Wm. L. Ballau, mgr.).—"The Big Banner Show" with Gallagher & Shean are the attraction. The burlesque is "The Girl from Paris" used some years ago by Louis Mann. Al Shean and Edward Gallagher are coking good comedians. The company is good throughout and includes Annette Goldie, Thomas De Vassy, Edna Davenport, Sidney Borrow, Mabel Leslie, Ruth Benton and Potter-Hartwell Trio.

SAVOY (Sol. J. Sapphire, mgr.; agent, Wm. Morris).—The bill this week is headlined by Lew Welch and Co., who renders an artistic piece of work in his impersonations. Others are Frederick V. Bowers, last seen here in "The Ham Tree," in songs; Girard and Gardner; Girard's dancing was hugely enjoyed; Alva York, who greatly suggests Vesta Victoria; Reid Sisters, acrobatic dancers, and

well liked; Four Banjo Phlends, fair; Kanazawa Japs, balancing act, usual; Doreia Opera Trio, pleased; Savoygraph.

MARYLAND (Fred C. Schanberger, mgr.; agent, W. B. O.).—A strong bill with Ethel Green, leading Miss Green's characteristic songs were warmly greeted; Henry Clive showed something new in comedy; Seldom's Living Statuary, artistic act; Claud and Fannie L'asher in "Fagan's Decision," good; Bounding Gordons, fair; White's Dancing Bobs, hit; Cadeia de Cadeia, opening, singers, well received; The Kennys, acrobats, and Kineto-graph.

TRAYMORE CASINO (John T. Macaslin, mgr.).—Vaudeville.

ELECTRIC PARK (August Fenneman, mgr.).—Neapolitan Grand Opera Quartette; Semu-els and Sanford, comedians; Parsha Gordons; May Foster and her dog Mike; Babe Edmond; m. p.

GWYNN OAK PARK (John T. Farson, mgr.).—Ritter and Robertson, s. and d.; Will Reed, imitator; Rice and Kent, comedy acrobats.

Jeff D. Bernstein succeeds Chas. L. Stumm as manager of the Auditorium, which houses the "open door" attractions. It opens 12 with Henry W. Savage's "Con and Co."

This is the final week of vaudeville at the Academy. The regular season opens 12 with Thos. W. Riley's production "The Storm," a new drama by Landron McCormick.

12 is the official closing day of the summer park season. This is a big local holiday (Defender's Day) and patronage slacks up after that as the regular season has then set in. Electric Park, which has seen many changes in its career, is in new hands, or rather old ones, for it will now be conducted by August Fenneman, who created it more than 10 years ago. The purchase price is said to be around \$200,000 and another \$50,000 will be spent for improvements. Mr. Fenneman plans to revive the race track which is still on the property, although closed for several years.

BEAUMONT, TEX.

PEOPLES (Cox and McLean, mgrs.; agent, C. E. Hodkins; rehearsal 1.30).—Morcus and Sheldon, good; Dan J. Duffy, excellent; Four Musical Cats, great; Lola Milton and Co., very good; Figaro, juggler, pleased; Norine Holmes and Co., well received; Harris and Vernon, s. and d., good.

VAUDETTE (Theo. Clemmons, mgr.; agent, S. and C.; rehearsal 10.30).—Charley and Grace Patterson, very good; Redmond and Smith, pleased; Emily Wait, monolog and songs, good; Little Verney Vernon and his violin, good.

WALKER.

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PRINCESS (Thayer & Schaffer).—Stock. Chester Bishop "came back" as strong as he finished last season.

ELMIRA, N. Y.

MOZART (G. W. Middleton, mgr.; agent, Edward Mozart; Monday rehearsal 10).—John Barrett and Co., Rose, Lane and Walter, Grenier and La Fosse, Lew Harvey, Maybelle Rother, Charles Maurer and m. p.; good bill and business.—HAPPY HOUR (G. H. Van Demark, mgr.; agent, U. O. B.; Monday rehearsal 11).—Straub Sisters, Galway, Kerner and Brown, Tojetti, Gus Fredericks, Josef Samuels and m. p.; excellent, large business.—FAMILY THEATRE (Max Sherman, mgr.; agent, Buckner-Shea; Monday rehearsal 10).—The Burkes, Marguerite Brown, John McGowan and Co. and m. p.; good business, pleased. J. M. BEERS.

ERIE, PA.

FOUR MILE CREEK PARK (H. T. Foster, mgr.; agent, Harry Hahn).—Hubert Deveau, good; Emma & Percy Pollock, excellent; Moody & Goodwin, well received; Rawls & Von Kaufman, went big; The Rosaires, clever. WALDAMEER PARK (H. T. Foster, mgr.).—Reese Bros. Minstrels, good. COLONIAL THEATRE (A. P. Weschler, mgr.; agent, Gus Sun; rehearsal Monday 10).—George Kalne, amusing; Kimball Bros., good; Gillette's Dogs and Monkeys, clever; Sherman & Ross, excellent; Sam Liebert & Co., very good; Six Jungmans, very clever. ALPHA (E. H. Suerken, mgr.; agent, Marcus Loew; rehearsal Monday 10).—Lohse & Sterling, clever; Franklin & Davis, good; Walton & Vivian, amusing; Dave Gaston, good; Stewart Sisters, classy act. HAPPY HOUR (D. H. Connelly, mgr.; agent, Geo. Verbeck).—Great Weber, clever; Hank & Lottie Whitcomb, good.

The Colonial Theatre opened to-day after extensive improvements had been made this summer; a fine new front has been added and the seating capacity increased 200.

The Jeffries-Johnson fight pictures will be exhibited this week at the Happy Hour Theatre; there has been great objection raised to them by the ministers, but Mayor Liebel has declined to interfere. M. H. MIZENER.

EVANSVILLE, IND.

New Grand opened its doors to a crowded house and had a well-balanced bill. "The Love Waltz" feature act, a good one-act opera; Swat Mulligan, baseball comedy, one long laugh; Frank Stafford & Co., clever; Roudini Bros., very good; Joe Jackson, among the best; McDonald, Crawford & Montrose, very good; El Dora, novel juggling. OAK SUMMIT PARK (Edw. Raymond, mgr.; agent, Sullivan-Considine).—Geo. B. Van's Minstrels, good; Dean-Orr Sisters and Gallagher, first class; We-Chok-Re, unusual vaudeville entertainment; Billy Mann, good entertainer; Jubilee Singing Four, good; The Dancing Stewarts, deserve name; Roman, violinist, and Le Page, unicyclist, were very good. OBERDORFER.

FALL RIVER, MASS.

BIJOU (L. M. Boas, mgr.; agent, direct; rehearsal Monday 10).—M. p. & 5/7. The McCravers, good; Walker & Ill, very good; Frank McCrea & Co., excellent. 8/10, The Bon Air Trio; Stevenson, Nugent, Mitchell and Raymond.—PREMIER (L. M. Boas, mgr.; agent, direct; rehearsal Monday 10).—M. p. and 5/7, Paul Stephens, excellent; Ward & Raynor, very good; Three Davis Bros., good. 8/10, Dill & Ward; Billy Falls; Musical Buskirk & Co.—PALACE (Wm. B. Stecker, mgr.; agent, U. B. O.; rehearsal Monday 11).—M. p. and 5/7, Herbert Cyril, a hit; Nibbs and Bordeaux, good; Cole & Coleman, excellent. 8/10, Ermy and Fay, Nat Wharton, Lawrence Dudley & Co. EDW. F. RAFFERTY.

HARRISBURG, PA.

ORPHEUM THEATRE (C. F. Hopkins, mgr.; agent, U. B. O.).—Moffatt & Claire, act very pleasing; Geo. F. Hall, monologist, very good; Barry & Halvers, went well; Phil & Nettie Peters, many laughs; Lesky's Piano-Phied-Minutels, big hit; Jones & Deely, scored strongly; Selma Bratz, very clever. HIPPODROME THEATRE (A. L. Rountoff & Co., mgrs.; agent, Rudy Heller).—Valentine & Ray, Edith Dundon.

HARTFORD, CONN.

POLI'S (Oliver C. Edwards, mgr.; agent, U. B. O.; Monday rehearsal 10).—Neil O'Brien & Co., riot; Ingle & Parre, good; Dave Ferguson, big hit; Fairman, Furman and Fairman, very good; Belle Baker, encores; Two Pucks, classy as usual; Three Charbrino Brothers, sensational. HARTFORD (Fred P. Dean, mgr.; agent, James J. Clancy; Monday and Thursday rehearsal 11).—"Menetekel, mystery, packed the house; Toomey & Fenton, good; Pauline Barry, hit; Cardell & Smith, good; Musical Stars, high class. SCENIC (Harry C. Young, mgr.; agent, direct; Monday rehearsal 10).—Marion Marshall, good; William Walters, hit, m. p. "Parsons' Theatre opened regular season with "The Member from Ozark." The Star Theatre, a picture house, opened to big business. R. W. OLMSTED.

JAMESTOWN, N. Y.

CELORON (J. J. Waters, mgr.).—George Bloomquist Players in "Nerve," a good farce; Myrtle Byrne and Co., excellent; Quigley Bros., good; Laura Buckley, clever; Swan and Bamford, fine; Woodwell's sensation was the free act for the closing week of the season. LYRIC (H. A. Prosser, mgr.).—Arthur Houston, clever; Force and Williams, good; Frink George and Co., funny; Zinka Panna, satisfactory; Lorna Doone Jackson, a novelty aeroplane stunt. L. T. BERLINER.

LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 6).—Bill Strong, headed by The Great Asahi & Co., magic, distinct feature; Lo Toy Bros., acrobatic, fine; Bert and Lottie Walton, s. and d., scored; "Devil, Servant and The Man," impressive, characters well cast; Siegel and Matthews, musical, immediate favor; Lewis McCord & Co., laughable sketch; Diero, accordionist, hit.

Capitol Beach is showing Johnson-Jeffrie, fight pictures and packing them in at fifty cents admission.

Nebraska Annual State Fair 5-9 featuring Wright Aeroplane and Lombardi Band. LEE LOGAN.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal, 10).—Week Aug. 29. High-class program, capacity houses. Josie Heather, comedienne, clever; Four Fords, dancers, excellent; Ryan and Richfield, sketch, entertaining; Granville and Rogers, comedians, good; Holdovers: Clifford and Burke, comedians; Four Cliftons, athletes; Harry Atkinson, imitator; and Annette Kellerman. LOS ANGELES (Geo. A. Boyer, mgr.; agent, C. O. Brown; Monday rehearsal, 11).—Good program, uniformly good houses. Murray K. Hill, monologist, headliner, capital; Estelle Wordette and Co., sketch, pleasing; Beulah Davis, singer, above ordinary; Tony and Norman, s. and d., took well; Cabaret's dogs, interesting; Don and Tompson, skit, laugh producers.—LEVY'S (Al Levy, mgr.; agent, L. Behmer; Monday rehearsal, 10).—Excellent program, packed houses. Countess Rossi,

headliner, singer, big hit; Grace Belmont, singer, charming; Madge Maltland, comedienne, well received; and Elwood singing trio, big favorites. EDWIN F. O'MALLEY.

MERIDEN, CONN.

POLI'S THEATRE (S. Z. Poll, lessee; Tom Kirby, mgr.; Monday rehearsal 11).—Dillon, motion picture interpreter, passable; Arthur Connelly, good; Killian & Moore, very good; Joe Kane & Blossom Seeley, most pleasing; Billy "Swede" Hall & Jennie Colburn Co., entertaining; Marion Garson & Co., hit of the show. Hanover Park Theatre closed Labor Day after a most miserable season due wholly to poor and "Adam Sowerguy" management. S.

MERIDIAN, MISS.

GEM (D. J. Hennessey, mgr.; agent, Williams-Cooley).—29-31, Lillian and Leslie Howard, very good; Marie Maxine; Watt Caulfield, hit; m. p. 1-3, The Connors, decided hit; Thomas and Wesson, very good. H. B. MAY.

MILWAUKEE

MAJESTIC (James A. Higler, agent. Orpheum Circuit; rehearsal Monday 10:30).—Carl Sauerman & Co., splendid dramatic playlet, "The Old Flute Player"; Hanlon Bros., artistic pantomime; Kranzman, Taylor, White, breezy whirlwind song and dance act; Robert DeMont Trio, wonderful acrobats; Radie Furman, pleasing in songs and dances; Maude and Gladys Finney, novelty diving act; Parsley, pleasing musical; Douglas and Moscrop Sisters, songs and dances. CRYSTAL (C. I. Fisher, mgr.; bookings direct; rehearsals Monday 10:00).—Frank Bush, clever story teller; Five Brown Bros., high-class musical; Lamb's Manikins, clever novelty; Gagnoux Troup, good juggling; Pankey and Cook, singing, good. EMPRESS (Daniel McCoy, mgr.; agent, S.-C.; rehearsals Monday 10).—Lind, splendid female impersonator; Helen, and other good acts. STAR (F. Trotman, mgr.).—"World of Pleasure," big show, with good company. GAYETY (Wm. E. Mick, mgr.).—"Golden Crook," beautiful burlesque show headed by Billy Arlington. Doty King's dancing is also a feature. ORPHEUM, PRINCESS, LYRIC and DELIGHT (T. Saxe, mgr.).—Pictures and ill. songs. HERBERT MORTON.

MOLINE, ILL.

FAMILY (Harry Sodini, mgr.; agent, W. V. A.; 1 Mon. rehearsal).—Week 29, Swedish Ladies Quintet, hit of bill. "The Girls, the Guide and the Eagle," feature, present hit. Family will only have two shows daily with three mats weekly. SHARON.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sun; rehearsal, Monday 10:30).—The McNuttis, cycle experts, clever; The Le Monis, banjo singing novelty, pleased; Rosa Naynow, assisted by Clyde Phillips, introducing her troupe of trained tropical birds, hit; Arthur Brownling, the Tramp and dog, hit. GEO. PIPER.

NEW ORLEANS, LA.

AMERICAN (James R. Cowan, mgr.; agent, William Morris; rehearsal, Sunday 10).—Morton and Keenan scored; so did Charles A. Brady; Edenberg, too; Nannie Feinberg and Co., "The Shoplifters," proved popular (its tearfully tender and soothingly sentimental). WINTER GARDEN (Israel and Leopold, mgrs.).—From burlesque to "Mascotte" is something of a flight, but the "Broadway Girls" made the artistic ascent with little noticeable histrionic deterioration. The company is nothing if not versatile. MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co., vaudeville and pictures. HAPPY HOUR (Al Durning, mgr.).—James and Flora Cooper, sketch; James Daniels, comedian; Marion Mitchell, soprano; Charles Kropp, violinist. West End Park closed Sunday. The attendance has not been as large as formerly, inclement weather acting as a deterrent. James R. Cowan, the new resident manager of the American, rises with the lark. The Orpheum opens Monday. Augusta Glose headlines the initial program. Others on the

bill will be Montgomery and the Healey Sisters, Four Huntings, Savoy, Callahan and St. George, Piccolo Midgets and Frederick Allen and Co. O. M. SAMUEL.

OAKLAND, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Minnie Dupree and Co.; The Six Kaufmans; Al Jolson; Renee, Holdovers—"Operatic Festival"; J. C. Nugent and Co.; Flannagan and Edwards; Harry De Vora Trio. BELL (Jules Cohn, mgr.; agent, S.-C.).—Lozelle; Leeds and Lemar; Dorothy De Scheffe and Co.; Black and McCone; Will Davis; Dorsch and Russell. IDORA PARK.—Ellery's Band.

OMAHA, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Sunday 10).—La Tortajada headlined bill, very well liked; Nellie Nichols, big s. big feature, audience going wild with applause; The Mardi Opera Co., real treat; John P. Wade & Co., played well; Fred Watson, big; Five Alphas, hoop manipulation, clever; Williams and Warren, musical, entertaining; Mullen and Correll, comedy acrobats, many laughs; Orpheum Concert Orchestra, with fifteen talented artists; house sold out. AMERICAN (William Morris, mgr.; agent, direct; rehearsal Monday 12).—"Barnyard Romeo" held over; Mizzi Hajos and Adelaide, features; Adelaide in the dance with J. J. Hughes won a warm spot; "Cleopatra En Masque," well received; Harry and Irving Cooper, many laughs; Sydney Grant, monolog, very good; Cartnell and Harris, did nicely; Dorothy Vaughn, songs, pleased; Zay Holland, entertaining. Playing to full houses. GAYETY (E. L. Johnson, mgr.).—Opened with "Cracker Jacks." Mollie Williams is the feature. Costumes surpass anything Omaha has seen for some time. House selling standing room. BURCHAM.

ONEONTA, N. Y.

ONEONTA (Harry E. Dunham, mgr.; agent, Cleveland; rehearsals Monday and Thursday 11).—1-3, Sophia Everett and Co., pleased; Lynch and Bias, good; 5-7, Pauline Fletcher and Co., well applauded; Rivers and Rochester, good; The Great Moore, pleased; m. p. DE LONG.

PATERSON, N. J.

FOLLY (Joseph E. Pine, mgr.).—Miner's "Bohemians" and "The Tiger Lillies." Monday two well filled houses greeted and thoroughly enjoyed the clever skits presented by the first named company. EMPIRE (H. J. Bruggemann, mgr.; agent, Peter Shady; rehearsal Monday 10).—Another well put together bill drew sufficient numbers to comfortably fill the theatre. Katiyama, novel band writing act; Maude Tiffany, on short notice, replaced Josephine Davis. Her selections were suitable and well liked; Mallett & Stack, conversational oddity; Helen & Cozens; Johnson, Davenport and Lorella; Varsity Four, scored heavily; Pictures. VAN-ARNOT.

PITTSBURGH.

GRAND (Harry Davis, mgr.; agent, John P. Harris).—Wm. Farnum and Co., Bird Millman Trio, Models of the Jardin De Paris, Four Melans, Luciana Lucca, Emmy's Pet Poodles, Paul Barnes, Walker and Sturm, m. p. NOTE.—Season opened the 3th. Capacity house. FAMILY (John P. Harris, mgr.; agent, Morganstern; rehearsal, Monday 9).—Hellman, Mitchell and Brownink, Shield and Root, Jack Lillian, Ruth Lavellette, Savage and De Croix, Stuart and Humes, Will Adams, m. p. LIBERTY (Abe Cohen, mgr.; agent, Gus Sun; rehearsal, Monday 10).—Van and Crawford, good; Amy Schaffer and Co., fair; Dewick Trio, good; LaDare-Warner Trio, good; m. p. GAYETY (Henry Kurtzman, mgr.).—"Behman Show," Courtney Sisters, extra feature. J. J. Corbett's "pals," with Lon Haskell and Co. ACADEMY (Harry Williams, mgr.).—"Cora Livingston, world's champion woman wrestler; "Jardin De Paris Girls." M. S. KAUL.

PITTSFIELD, MASS.

EMPIRE THEATRE (J. H. Tebbetts, mgr.; agent, U. B. O.; rehearsals Monday 10).—Sept. 5-10, Cyelling Cogswells, clever; Dagwell Sisters, well received; R. H. Dodge & Co., funny; Four Musical Avolas, good; Anderson & Golnes, went well; Amoros Sisters & Co., very good; Ill. songs and m. p. FRANKLIN.

When answering advertisements kindly mention VARIETY.

PORTSMOUTH, O.

ORPHEUM (R. R. Russell, mgr.; agent, G. S.; Monday rehearsal 10.)—Fair program. Original Hawaiian Quartet, good; H. V. Fitzgerald, fair; Grace Armond, good; Walsh-Lynch Co., very pleasing; motion pictures, good.
AIR DOME (J. F. Potts, mgr.)—Pictures good; business fair. F. E. GORDON.

PORTLAND, ME.

CONGRESS (E. H. Gerstle, mgr.; agent, Quigley; rehearsal, Monday 10.30.)—Imperial Comedy Trio, funny travesty act; Bombay Deerfoot (a real Indian) presenting wonderful novelty act; Gracey and Burnett, laughable skit; Phillips and Newell, speed steppers in s. and d.—PORTLAND (W. E. Greene, lessee; J. W. Greely, mgr.; agent, U. B. O.; rehearsal, Monday 10.)—Russell and Smith's Big Minstrels, vaudeville's only minstrel show, presenting a minstrel first part of 7 people and 20 silent figures, a capacity getter; Laurie and Allison s. and d., novelty kids, well received; Friedlander and Clark, knockabout comedians, went big; Robber and Tunison, excellent comedy opera singers, impressive electrical effects; Mons. Trebaugh and his musical dining table, return engagement in this vicinity act not altered, but still pleased.
SCENIC (Westbrook) (Guy P. Woodman, mgr.; agent, U. B. O.; rehearsal, Monday and Thursday 1.)—5-7, Hanson and Bonet, comedy sketch; 8-10, Hayes Sisters, s. and d. specialty.

Mr. George Ovey and Miss Louise Honor, principals of the Cape Musical Comedy Co., left on the Bar Harbor express for New York Tuesday night where they will make their winter plans. Mr. John Saunders of the Ware Opera Co., will put on a production entitled "Daughter of America."
HAROLD C. ARENOVSKY.

RACINE, WIS.

BIJOU (F. B. Stafford, mgr.; agent, W. V. A.)—Bill for this week is headed by the Winter Quartet, clever singers and entertainers; Madame Tenderhe, contortionist, has an excellent routine; her work was highly appreciated; Cottrell and Hamilton, very good; The Obermanns, very clever sketch; m. p.
NOTE.
"The Cow and the Moon" opened season at the Racine Theatre to good business. Nineteen drops are used in the piece which are the finest ever seen in this city. The musical numbers are of the best and some of the best voices are heard in the chorus. J. E. E.

READING, PA.

ORPHEUM (C. C. Egan, mgr.; agent, U. B. O.; Monday rehearsal 10.30.)—O'Neill & O'Neill, good; DeNoyer & Danie, success; Toki Kishi, pleased; Evans & Lloyd, well liked.
PALACE (W. K. Goldenberg, mgr.; agent, Bart McHugh; Monday rehearsal 10.30.)—Sytz & Sytz, pleased; Titus & Titus, laughs; Sam. Phillips, clever impersonations; Counsel II., very good.
GRAND (C. G. Keeney, mgr.; Monday rehearsal 10.30.)—Pictures and vaudeville.

SALT LAKE, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct.)—Week 29. Fanny Rice, headliner, huge success; Grossy and Dayne, good; Stewart and Marshall colored, opened the show with a bang; Dale and Boyle scored; Derwin, ventriloquist, well received; Mareena, Nevada and Mareena, equilibrist, held to finish; Signor Travato, violinist, riot.
MISSION (John Clark, mgr.)—Will open with Sullivan Considine shows about Oct. 11.
MAJESTIC (Harry Revier, mgr.; agent, direct.)—M. p. and vaudeville; good business. OWEN.

SAVANNAH, GA.

LIBERTY (Frank and Hubert Bandy, mgrs.; agent, Princess Theatrical Exchange)—Charles Ledeger, good; Auten and Weyman, scored; "Tutes" McGuire, clever; Julian and Dyer, went big; The Three English Madcaps, hit of the bill pictures and songs complete the bill.
THE ORPHEUM (Joseph A. Wilensky, mgr.; agent, Inter-State Circuit; rehearsal Monday 21.)—Savan and Warren, comedy acrobats of no special merit; Charles Hitchcock, clever monologue; Alablar and Baby Athlone, went big; The Three Perry Sisters, spicey little act, well received; Sharp and Montgomery, big hit; their work is excellent throughout.

Al. G. Field will give a banquet in Savannah Oct. 6 to celebrate the twenty-fifth anniversary of his organization.
R. MAURICE ARTHUR.

SIOUX CITY, IOWA.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal, Sunday 10.)—Week 10. "The Leading Lady" featuring Marguerite Hancey, one of the best of its kind ever seen here; Lyons and Yasco, harpist and singer, big hit; Five Olympians, living statuary, well received; De Lisie, juggler, clever; Goff Phillips, black face, pleased; Fennel and Tyson, hit. The Orpheum is playing to big business. C. S. C.

SPOKANE, WASH.

ORPHEUM (Jos. Muller, mgr.; agent, W. V. A.)—Week Aug. 20. Howard and Howard, top honors; "Baseballists," amusing; Fred singer, musical treat; Tom Smith & Peaches, fair; Marie Fenton, pleased; Byer Brothers, very clever; Cavana, thrilled.
PANTAGES (E. Clarke Walker, mgr.; agent, direct.)—John L. Sullivan, big feature; Mason, Wilbur and Waldron, pleasing sketch; Courtney Sisters, pleased.

WASHINGTON (Geo. Blakeley, mgr.; agent, S.-C.)—Anne Walters and Co., headliners; Haydn, Borden and Haydn, pleased; Emma Don, good; Hattie and Milo Vagges, big hit; Kate Fowler, landed solid; La Belle Meeker, good act. R. E. M.

ST. LOUIS, MO.

By FRANK E. ANFENGER.
COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit)—Camille Ober, Arturo Bernardi, Valadon, Conroy and Le Maire, Richard Nadrage, Robt. H. Bertram and Co., Victoria Four, Gus Onlaw Trio.
DELMAR GARDEN (Jack Kearney, mgr.)—Josephine Sabel, LeBoggs and Co., the Levalls, Juggling Mattheus, George (Porkchops) Evers and Young and Brooks.
FOREST PARK HIGHLANDS (Robert Hafferkamp, mgr.)—Three Vagrants, Neff and Starr, La Petite Emeline, Hayes and Wynne, Merritt and Love.

Mannion's Park (vaudeville) closed a successful season Sunday—Helene, the novelty dancer, is repeating at the better class of houses with a short snappy Spanish dance, classical Egyptian, introducing a live serpent and closing with a serpentine, using an all new wardrobe and repeating her former success.

With the opening of the Century and Olympic this week, Pat Short begins his 41st year as a St. Louis Manager.—Girl ushers are being successfully used at the Garrick (Shubert) this season.—The St. Louis Times is running a \$100 prize contest for the best scenario for a moving picture play, submitted by a reader to be judged and produced by an independent company.

SYRACUSE, N. Y.

GRAND (Jos. Pearsteln, mgr.; agent, U. B. O.; rehearsal, Monday 10.30.)—McPhee and Hill, good; Adele McNeill, pleased; "The Polish Factory," fair; Gordon and Marx, fair; Miss Leslie Leigh and Co., good; Four Melody Monarchs, went big; Dr. Herman, hit.
CRESCENT (John J. Breslin, mgr.; agent, U. B. O.)—Transfield Sisters, good; Bennett and Darling, good; Barbara Douglas and Co., fair; Billy Scherer, well received; The Sampson Trio, good. SAM FREEMAN.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.)—La Pia, scored strongly; Grace Emmett, laughing success; Four Balkins, sensational; Julius Tannen, clever; Caley's and Fay Quartet, popular; Edward Van and Tierney, pleased; Zeno, Jordan and Zeno, hit; Karl, novel; M. P.
GAYETY (R. Henry, mgr.)—"Ginger Girls" well received.
STAR (F. W. Stair, mgr.)—"The Rollickers" with Jack Johnson, big drawing magnet.
MAJESTIC (Peter F. Griffin, mgr.)—Under the new management this popular resort is a big success. Kessely's Marionettes, big feature; Dickerson and Floyd, good; Rosseley and Rosebelle, pleased; Delay and Holcomb, clever; Rea, mysterious; M. P.
YONGE STREET (G. Moran, mgr.)—Arthur O'Brien & Co., in sketch, went strongly; Shannon and Morris, good; Miller and Lyles, scream; M. P.

The Griffin Amusement Co. added another link in their big chain when they opened the Grand at Ottawa, Labor Day with Crosby McArthur, manager.

Some of the big feature acts at the Canadian National Exhibition, Toronto, which closes 10 at Great Golden Troupe Russian Dancers, Si Hassan Ben Ali, Arabian Acrobats, Danny Ryan Auto Joy Riders, Alberts, Performing Bears, Oulna Meyers Equestrian Act, Delmar and Delmar, Stanton Great Rooster, Billy La Matte's Mahomy Comiques, Karses's Myrophone, Campbell and Fletcher, Duval and Falo, Walthour Trio, Erneshe Sisters. Other big features were Naval Review at Spithead, Battle between Airship and Dreadnaught, Fireworks, etc.

The first week's attendance at this big fair broke all previous records, though it rained Labor Day most of the time, eighty thousand were on the grounds Monday.

HARKLEY.

WASHINGTON, D. C.

CHASE'S (H. W. De Witt, mgr.; agent, U. B. O.; rehearsal, Monday 11.)—Nora Bayes and Jack Norworth, the principals, upheld their position to perfection; Ben Johnson held the interest of the audience; May Elmore was rewarded for good monolog; "The Four De Wolfs, very good; The Kremka Bros., clever; Beatrice Ingram and Co., pleased; Sidney Baxter did nicely; pictures; very good business.
COSMOS (A. J. Brylawski, mgr.; agent, Norman Jeffries; rehearsal, Monday 9.)—Haslam, clever; Elias Breekin, decided hit; Lucy Tonge, second honors; Young Bros. and Veronica, very good; Hamilton and Massey, scored; Allen, Delmaine and Harrold, funny; Edna Farlewe, good; Mile. Marie Celli, fair; pictures; very good business.

CASINO (A. C. Mayer, mgr.; agent, Wm. Morris; rehearsal, Monday 10.)—Lana, appreciated; Church City Quartet, decided hit; Bigelow and Campbell, very good; Dick Fox, scored; De Costa Duo, fair; Stella Hart, did nicely; pictures; capacity houses.
MAJESTIC (F. B. Weston, mgr.; agent, W. S. Cleveland; rehearsal, Monday 11.30.)—George, decided hit; Leroy and Paul, clever; Rose Reading, scored; Amlet and Caldwell, well, pleased; pictures; very good business.

NEW LYCEUM (Eugene Kernan, mgr.)—"Kentucky Belles."
GAYETY (George Peck, mgr.)—"The Mid-night Maidens." EDWARD DAMBHART.

**VARIETY ARTISTS' ROUTES
FOR WEEK SEPT. 12
WHEN NOT OTHERWISE INDICATED.**

(The routes here given, bearing the date, are from SEPT. 11 to SEPT. 18, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will be printed.)
"B. R." after name indicates act is with Burlesque Show mentioned. Routes may be found under "Burlesque Routes."
"C. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."
ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.

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REPRESENTATIVE ARTISTS



Ethel Green

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New Songs Score at the Maryland

Ethel Green, of Musical Comedy, Is Big Success.

Ethel Green, one of the stars of musical comedy, without blare of trumpets, came on and sang some new songs, dressed in new gowns, and the result was that she scored the hit of the bill, having to answer several calls. One of her songs, "My Alpine Rose," caught the galleries instantly, and she experienced no lack of assistance in singing the chorus.

Baltimore "Sun."

Ethel Green, late star of "The Rose of Algeria," sings popular songs and shows an extremely well cultivated voice. Her songs are new and take well. Her gowns are pretty, and so is she.

Baltimore "American," Sept. 6.

Ethel Green, even more fascinating than she was as the leading lady in "The Rose of Algeria," heads the all-star bill at the Maryland this week. Catchy music, humorous words and a charming personality are what Miss Green uses to amuse her audiences, and she was enthusiastically greeted yesterday. Miss Green showed that she has lost none of the ability which she displayed in "The Rose of Algeria" or in "Dick Whittington," and proved herself a singer of no mean note.

Baltimore "News."

Dainty Ethel Green, late comic-opera star, sang "I'm an Old-Fashioned Kid, but There's Lots of Things Under My Lid," and after she had given a number of up-to-date songs and responded to repeated encores she had to tell the insistent audience that she hadn't anything more.

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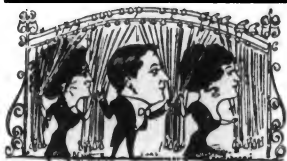
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Crawford Glenn S 1439 Baxter Toledo
Cree & Co 1404 Borie Av Phila
Cressy & Dayne Orpheum Denver
Crolius Dick 22 E 46 N Y
Crosby Amy 162 E 8 Peru Ind
Cross & Josephine Polls Hartford
Cross & Maye 1312 Huron Toledo
Cuihanes Comedians N Vernon Ind
Cullison & Villa 215 W 42 N Y
Cullen Thos Runaway Girls B R
Cullen Bros 2016 Ellsworth Phila
Cuminger & Colona Colona London
Cumings & Thornton Majestic Columbus Ga
Cummings Ralph E Bklyn Jackson
Cunningham & Marion Colonial Lawrence Mass
Cunningham B & D 112 Wash'n Champalgn Ill
Curtis Sam D Empress Cincinnati
Curzon Sisters 817 Adelle Av Jackson Miss
Cycling Brunettes Alhambra N Y

D

Dagwell Sisters W 36 N Y
Dale & Harris 1610 Madison Av N Y
Daley Wm J 108 N 10 Phila
Daly & O'Brien National Sydney Indef
Darmody Woburn Mass
Davenport Three Barnum & Bailey C R
Davis Edwards Orpheum Salt Lake
Davis & Cooper 1920 Dayton Chicago
Davis Imperial Trio Richmond Htl Chicago
Davis Harry Columbia Hts Minn
Davis Mark Casino Washington Pa
Davidson Dott 1305 Michigan Av Niagara Falls
Dawson & Gillette 344 E 38 N Y
De Clairville Sid 1313 Douglas Omaha
De Frankie Sylvia Saratoga Htl Chicago
De Grace & Gordon 922 Liberty Brooklyn
De Grote Ed & Leah Victor New Orleans Indef
De Lion Clement Columbia St Louis
De Lo John B 718 Jackson Milwaukee
De Mar Lolo 146 Prospect Pl Bklyn
De Mar Rose 807 W 37 Pl Chicago
De Milt Gertrude 514 Sterling Pl Bklyn
De Mont Robt Trio Grand Indianapolis
De Oesch Mile M 336 So 10th Saginaw
De Renzo & La Due Bronx N Y
De Schon Cuba Miles Minneapolis
De Velde & Zeldia Fair Worthington Minn
De Velde Edmund J & Co Hub Boston
De Vere Geo M Travelling Salesman
De Verne & Van 4572 Yates Denver
De Voy & Dayton Strs American San Fran
DeWitt Burns & Torrance Schumann F'ktGer
De Wolfe Lanier & Linton Lovemakers B R

De Wolfes Four Garrick Wilmington Del
De Young Tom 156 E 113 N Y
De Young Mabel 122 W 115 N Y
Dean Lew 452 2 Niagara Falls
Dean Orr Sisters & Gallagher Colonial In'polis
Dean & Sibley 463 Columbus Av Boston
Deas Reed & Deas 233 W 30 N Y
Deery Frank 204 West End Av N Y
Delaney Patay Miss N Y Jr B R
Delavoye Will Howes London Show C R
Delton Bros 261 W 38 N Y
Demacos The 12 N 9 Phila
Deming & Sibley 463 Columbus Av Boston
Demonic & Bell Englewood N J
Dennan Louise 180 Rawson Atlanta
Denton G Francis 451 W 44 N Y
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Direction AL SUTHERLAND.
This Week (Sept. 4), Los Angeles.

Diehl A S Melchers El Campo Tex Indef
Dillie Max Forepaugh-Sells C R
Diovalos The 142 E 5 Mansfield O
Dixie Trio Mammoth 127 W 35 N Y
Dixons Four 756 E Av N Y
Dodd Family & Jesse 201 Division Av Bklyn
Doherty & Harlowe 428 Union Bklyn
Doherty Sisters Coliseum London
Dolan & Lenhar 2400 7 Av N Y
Doce Sisters Columbia Cincinnati
Donaghy G Francis 319 55 Brooklyn
Donald & Carson 216 W 103 N Y
Donegan Sisters Bon Tons B R
Donita & Co Clarendon Htl Chicago
Donner Doris 343 Lincoln Johnstown Pa
Dorothy Gavin Marshall Mo
Dorsch & Russell 604 S Belmont Newark
Doss Billy 102 High Columbia Tenn
Downey Leslie T Elite Shoyagan Wis Indef
Doyle Phil Merry Whirl B R
Doyle & Fields Keith's Columbus O
Drew Dorothy 377 E Av N Y
Drisko & Earl Van Buren Htl Chicago
Dube Leo 258 Stone Av Troy
Du Bois Great & Co 80 No Wash Av Bridgeport
Du Mars & Guaitieri 397 W Water Elmira N Y
Duffy Thomas H 4928 Margaretta Av St Louis
Dunbar Mazie Bklyn Tulsa Okla Indef
Duncan A O Orpheum St Paul
Dunedin Troupe Bon Tons B R
Dunham Mack Bohemian Burlesquers B R
Dunsworth & Valder 234 W 43 N Y
Dunn Bill Suaves Numero 6 Havana
Dunn Arthur F 217 E Lacock Pittsburg

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Next Week (Sept. 11), Orpheum, Seattle.

Dupille Ernest A Charing Cross London
Dwyer Lottie Trio Star Muncie Ind

E

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Edinger Sisters Paterson N D
Edman & Gaylor 1008 So I Richmond Ind
Edna Ruth 419 W Green Olean N Y
Edwards Gertrude Miss N Y Jr B R
Edwards Fred R Bucklin Htl Elkhart Ind
Edwards Shorty Orpheum Canton O
Ehrendall Bros & Dutton Bklyn Clinton Ia
El Barto 2331 Hollywood Phila
Elber Lew Bowers Burlesquers B R
Eldon & Clifton Keith's Columbus O
Elwood Perry & Downing 924 Harlem Av Balto
Elliott Jack Runaway Girls B R

Ellsworth Mr & Mrs 22 Manhattan Av N Y
Ellsworth & Landon Empress Kansas City
Emelle Troupe Park Grand Rapids
Emerald Connie 41 Holland Rd Brixton London
Emerson & Le Clear 23 Beach Av Grand Rapids
Emmet & Lower 419 Pine Darby Pa
Englebreth G W 2313 Highland Av Cincinnati
Ensor Wm Hastings Show B R
Erleben B A Shooter Inn Hamilton City Cal
Ernsinger Mabelle E 216 S Central Av Chicago
Esmann H T 1284 Putnam Av Bklyn
Evans Bessie 3701 Cottage Grove Av Chicago
Evans & Lloyd 623 E 12 Bklyn
Evelen D Ella Nowlin Circus
Evelyn Sisters 252 Green Av Bklyn
Everett Gertrude Fads & Follies B R
Everett Sophie Box 68 Jamaica N Y
Evers Geo 210 Losoya San Antonio

F

Fairchild Sisters 220 Dixwell Av New Haven
Fairchild Mr & Mrs 1321 Vernon Harrisburg
Fairfax Grace Colonial Warsaw Indef
Fairburn Jas Miss N Y Jr B R
Falls Agnes 588 Lyell Rochester
Falls Billy A 588 Lyell Av Rochester
Fantas Trio S Union Sq N Y
Farnum & Delmar 224 W 46 N Y
Fay Sisters Greeley Col
Felsman & Arthur 2144 W 20 Chicago
Fenner & Fox 630 Central Camden N J
Fentelle & Vallorie Orpheum Lincoln Neb

DAVE FERGUSON

Next Week (Sept. 12), Chase's, Washington.

Ferguson Frank 489 E 43 Chicago
Ferguson Jos 127 W 87 N Y
Fern Ray 1300 W Ontario Phila
Fern & Mack Richmond Htl Chicago
Fernandez May Duo 207 E 87th N Y
Ferrard Grace 2716 Warsaw Av Chicago
Ferry Bros 159 W 46 N Y
Fielding & Vance 133 W 45 N Y
Fields & Hanson Belleville N J
Fields & Coco 104 E 14 N Y
Fields & La Adella Arcade Toledo
Finn & Ford 2800 Reverse Winthrop Mass
Fisher Marie Gaiety Girls B R
Fisher Mr & Mrs B Majestic Denver
Flake Gertrude Brigadiers B R
Fitzgerald & Quinn Bowers Burlesquers
Fitzgerald 8 Juggling Girls Ringling C R
Fitzsimmons & Cameron 5609 S Green Chicago
Flatco Alfred Jay Powell & Cohan Co Indef
Fletcher & L Pierce 33 Randall Pl San Fran
Fletcher Ted 470 Warren Bklyn
Flores Nellie Columbians B R
Follette & Wicks 1824 Gates Av Bklyn
Forte Dick & Pearl Altoona Pa
Forbes & Bowman Orpheum St Paul
Force Johnny 800 Edmonson Baltimore
Ford & Co 300 Fenton Flint Mich
Ford & Miller 20 Brayton Buffalo
Ford & Louise 128 S Broad Mankato Minn
Formby Geo Waltheus House Wigan Eng
Foster Eleanor Del Prado Htl Chicago
Foster Geo A Ringling Bros C R
Foster Harry & Sallie 1838 S 12 Phila
Foster Billy 2316 Centre Pittsburg
Foster Ringling Bros C R
Fowler Bertie Htl Lincoln N Y
Fox Minstrels Goliad Tex
Fox & Summers 517 10 Saginaw Mich
Fox Florence 172 Filmore Rochester
Fox Will World of Pleasure B R
Foy Margaret Academy Suffolk Va Indef
Foyer Eddie 233 E 100 Cleveland
Francis Willard Majestic Bloomington Ill
Franciscos 343 N Clark Chicago
Frederick & Kirkwood O H Reading Pa
Fredericks Musical Houghs Neck Mass
Freeman Bros Girls from Happyland B R
Freligh Lizzie Bowers Burlesquers B R
French Henri Gedard Htl N Y
French & Williams 821 W Blaine Seattle
Frey Twins Orpheum Harrisburg
Fricke Willman Lovemakers B R
Friganzt Trilzie La Salle Chicago
Frint George & Co Colonial Erie Pa
Frobel & Ruge 314 W 23 N Y
Fulton Fairmount W Va
Furman Radie 2026 Lexington Av N Y

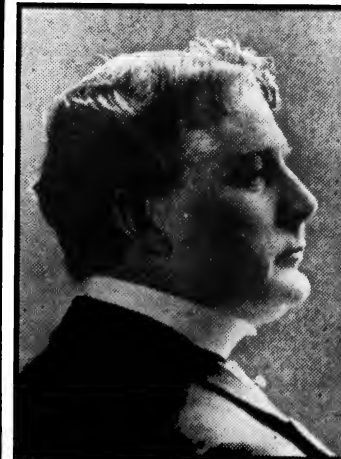
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Gilbert Ella R Runaway Girls B R
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Gilden Sisters Three 766 S Av N Y
Gilmore Mildred Gladys Girls B R
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Gleason Violet 489 Lexington Waltham Mass
Glose Augusta Orpheum New Orleans
Glover Edna May 862 N Emporia Av Wichita
Goforth & Doyle 251 Halsey Bklyn
Golden Nat Hastings Show B R
Golden Claude 177 Walnut Av Boston
Goldie Boys Wenonah Bay City
Goldsmith & Hoppe Polla Hartford
Goodman H 700 E 165 N Y
Goodman Joe Santoy Souconing Md
Goolmans Musical Continental Htl Chicago
Gordon & Barber 26 So Locust Hagerstown Md
Gordon & Keyes 227 W 40 N Y
Gordon & Marx Shea's Buffalo
Gordon & Henry Alamo Birmingham
Gossans Bobby 400 So 6th Columbus O
Gottlieb Amy 600 N Clark Chicago
Gould & Rice 328 Smith Providence R I
Goyt Trio 356 Willow Akron O
Granados Ila Melrose Park Pa
Grant Burt & Bertha 2956 Dearborn Chicago
Graves Joy Dreamland B R
Gray & Joy 1922 Birch Joplin Mo
Gray & Graham Sydney Australia Indef
Green Edna Bowery Burlesquers B R
Greene Winnifred Runaway Girls B R

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Next Week (Sept. 12), Polla, Scranton.

Gremmer & Melton 1457 S 6 Louisville
Griffith Marvellous Majestic Milwaukee
Griffe & Hoot 1328 Cambria Phila
Grimm & Satchell Lyceum Stamford Conn
Groom Sisters 508 N Hermitage Trenton N J
Grossman Al 532 North Rochester
Grover & Richards Grand Evansville
Gruber & Keyes 408 & Av E Flint Mich
Grunts Thos & Co 8 Poplar Merchantville N J
Gullfoyle & Charlton 308 Harrison Detroit
Guy Bros 539 Liberty Springfield Mass
Guyer Victoria Miss N Y Jr B R
Guyer & Valle 86 Cumberland W Green London

H

Halperin Nan Majestic El Paso Indef
Hampden William 141 Bryant New Orleans
Hall & Briscoe 56 Orchard Norwich Conn
Hall E Clayton Moosic Pa
Hall Prichard & Mountain Majestic Raleigh NC
Hallman & Murphy 913 McKean Phila
Halls Dogs 111 Walnut Revere Mass
Halon Boys 21 E 98 N Y
Halters P Barry 9 Bath Beach L I
Hamiltons The 51 Scovel Pl Detroit
Hamilton Estelle B 2638 N 31st Philadelphia
Hamilton Jack 8 Plateau Montreal
Hampton & Bassett 837 Poplar Cincinnati
Haney Edith Orpheum Savannah
Haney & Long 117 State No Vernon Ind
Hannon Burt 1539 No 8 Hamlin Av Chicago
Hannone 1037 Tremont Boston
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Harmonius Four Alamo New Orleans Indef
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Harper & Jameson Muskogee Okla
Harris & Randall Hix Lexington Ky
Harrison West Tono 609 B North Va
Hart Stanley Wards 3445 Pine St Louis
Hart Maurice 156 Lenox Av N Y
Hart Bros Hagenbeck-Wallace C R
Harvey Harry Hastings Show B R
Harvey Elsie 140 E 14 N Y
Harveys The 507 Western Moundville W Va
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Hastings Harry Hastings Show B R
Hasty Charlie Orpheum Savannah
Hawwell J H Major 209 Elmwood City Pa Indef
Hatfield Fannie & Co Forestdale R I
Hatches The 47 E 132 N Y
Hathaway Kelley & Mack Hudson Union Htl
Hathaway & Siegel 416 Missouri Ft Worth
Hawley E Frederic Clarkston Mich
Hawley & Bachan 1347 N 11 Phila
Hayes & Paton Carson City Nev Indef
Haynes Beatrice American B R
Haynes & Wynne 418 Strand W C London
Hayman & Franklin Tivoli Dublin Ire
Hayward & Hayward Orpheum Salt Lake
Healy Tim Gaiety Girls B R
Helm Children Unique Minneapolis
Held & La Rue 1223 Vine Phila
Henderson & Thomas 227 W 40 N Y
Henella & Howard 646 N Clark Chicago
Hennings Family Moline Ill
Henry Dick 207 Palmetto Bklyn
Henry Girls 2326 So 17-Phila
Henry Jack 41 Lisle Leicester Sq London
Henry & Young Park Wilmington Del Indef
Henshaw The Liberty Brooklyn
Henshaw & Vincent 255 E 82 N Y
Herbert Bros Three 225 E 24th N Y
Herbert 95 Moreland Boston

Herberts The 47 Washington Lynn Mass
Herberts Flying Sells Floto C R
Herlein Lillian Apollo Vienna
Herman & Rice 426 W 30 N Y
Hers Geo 852 Stone Av Scranton
Hessie Pantages Seattle
Hesman T Frock-Wallace C R
Hewley Great 201 Desmond Sayre Pa
Hill Arthur Hastings Show B R
Hill Edmunds Trio 262 Nelson New Brunswick
Hill Matt Palisades N Y Indef
Hilliers Three 192 Bay 25 Bensonhurst L I
Hillman & Roberts 308 So 13 Saginaw Mich
Hoey & Moser Plymouth Htl N Y
Holden J Maurice Dainty Duchess B R
Holmes Bros Fair Mason Ill
Holmes Ben Box 881 Richmond Va
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Hoppe Vere 492 1st Park N J
Hotaling Edward 557 S Division Grand Rapids
Howard Emily 644 N Clark Chicago
Howard Mote Vanity Fair B R
Howard Comedy Four 963 S Av Bklyn
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Jones & Gilliam 10 Melrose Boston
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Jones Johnnie 502 E 6 N Y
Jones & Whitehead 83 Boyden Newark N J
Joyce Jack Chatelot Paris
Julian & Dyer Augusta Ga
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K

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La Touche 135 W 14th Los Angeles
La Toy Bros Orpheum Omaha
La Vern Dorothy Grant Htl Chicago
Larkin Nicholas Runaway Girls B R
Larose 228 Bleeker Bklyn
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Lattina Mille 4001 Brooklyn Av Kansas City
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Laurie & Allen 334 N 120 N Y
Lavine & Imman 3201 E 81 Cleveland
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Lawrence Bill Bohemian Burlesquers B R
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Lewis & Lake 2411 Norton Av Kansas City
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Mack & Walker Alhambra N Y
Mackey J S Runaway Girls B R
Macy Maud Hazel 2518 E 26 Sheephead Bay N Y
Madden & Fitzpatrick Polla's New Haven
Mae Florence 45 Jefferson Bradford Pa
Maher Agnes 575 Washash Av Chicago
Majestic Musical Four Bway Gaiety Girls B R
Malcolm Emma & Peter Melrose Mina Indef
Malloy Dannie 11 Glen Morris Toronto
Mallice Lewis & Co Orpheum Oil City Pa
Mandys Two Highland N Y
Mangan Troupe 120 E 127 N Y
Mann Chas Dreamland B R
Manning Frank 355 Bedford Av Bklyn
Manning Trio 70 Clacy Grand Rapids
Mantella Marionettes 420 Berkeley Av Chicago
Marty & Lenett Grand Show C R
Marke Dorothy S Fallburg N Y
Marimba Band Central Dresden Ger
Marine Comedy Trio 187 Hopkins Bklyn
Mario Louise Vanity Fair B R
Marion & Lillian 22 Manhattan Av N Y
Marion Dave Dreamland B R
Marke Dorothy O H Waterville Me
Marko Aldo Trio Fair Marshalltown Ia
Marsh Joe Riverview Chicago Indef
Marsh & Middleton 19 Dyer Av Everett Mass
Marshall Louise Golden Crook B R
Martell Marie 2083 Sutter San Francisco

Clark Martinetti ?

Martine & Carl 463 W 87 N Y
Mason Mr & Mrs Sidney 286 W 39 N Y
Mathieson Walter 843 W Ohio Chicago

Sensational Novelty Entertainers

JUGGLING MATHIEUS

IN VAUDEVILLE

Mathews & Ashley 306 W 42 N Y
Mays Musical Four 154 W Oak Chicago
McAllister Dick Vanity Fair B R
McAvoy Harry Bon Tons B R
McCaun Geraldine & Co 706 Park Johnston Pa
McCarthy Henry 81 N Hancock Phila
McClain M 3221 Madison St Pittsburg
McConnell Sisters 1247 Madison Chicago
McCormick & Irving 503 W 178 N Y
McCormick & Wallace Orpheum Canton O
McCullough Carl 207 Franklin Buffalo
McCune & Grant 636 Benton Pittsburg
McDowell John & Alice 627 E Detroit
McGarry & McGarry Pennau Winners B R
McGarry & Harris 521 Palmer Toledo
McGregor Sandy Brigadiers B R
McGuire Tutz Augusta Ga
MacLarena Musical Torredale Pa
McMahon & Chappelle Box 424 Bordenstown N J
McNamee 41 Smith Poughkeepsie
McNish & Campbell St James L I
McWaters & Tyson 31 80 Brooklyn
Meck Anna Brigadiers B R
Melrose & Ingram 829 Main Carey O
Melrose & Kennedy 448 Park Av Bridgeport
Mendel 18 Adams Strand London
Mendelsohn Jack Follies of the Day B R
Menckel 104 E 14 N Y
Meredith Sisters 20 W 65 N Y
Merrill Sebastian Proctors Newark
Merrill & Otto 224 W 46 N Y
Merritt Raymond 178 Tremont Pasadena Cal
Metz & Metz 801 W 144 N Y
Methren Sisters 12 Culton Springfield Mass
Meyer David Pantages Victoria B C Indef
Meyers Belle Majestic Dallas
Michael & Michael 320 W 53 N Y
Mico Steve Hippodrome Phila Indef
Milam & Du Bois 825 19 Nashville
Miles Margaret Fads & Follies B R
Military Four 679 E 24 Paterson
Millard Bros Eagle Mills N Y
Miller & Ford 209 Bklyn Buffalo
Miller & Mack 2641 Broadway Phila
Miller & Princeton 58 Olney Providence
Miller Theresa 118 W Grand Av Oklahoma
Millers The Haag Show C R
Millers Juggling Miles Minneapolis
Milmars 214 S Wash Kokomo Ind
Minton D Long Strs Pantages Denver
Milton Joe 241 W 14 N Y
Mintz & Palmer 1305 N 7 Phila
Miroff Princess Lyric Chattanooga
Miskel Hunt & Miller 108 14 Cincinnati
Mitchell Harry & Kate Los Angeles
Mitchell Bennett Miss N Y Jr B R
Mitchell Wm R Woodlawn N Y
Mitt & Cohn Empire Sherbuds Rush Eng
Moller Harry 30 Blymer Delaware O
Montague Mona Box 207 Tullahoma Cal
Montgomery Frank & Co Lyric Jamestown N Y
Montgomery Marshall 1858 E 14 Bklyn
Montgomery Harry 15 E 110 N Y
Montgomery & Healy Strs Orpheum New Or's
Morand & Fildes 104 E 14 N Y
Montrone Belle 317 Stanley Terrace Chicago
Moore Fred D 776 8th Av N Y
Moore Helen J Columbians B R

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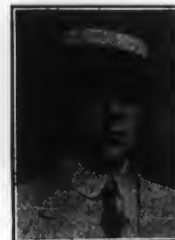
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FOR YOU

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World's famous mind reader presenting the mystery of the world. THE GREATEST MIND READING ACT ON THE AMERICAN STAGE.
 Playing return dates everywhere. Just packing them in. Standing room only.
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 Played to the biggest business ever done at the Germantown Theatre, Germantown, Pa., weeks of August 15 and 29. ASK DR. STUMPFIG.
 Played Grand Opera House, Reading, Pa., week June 5. Re-engaged for weeks September 12 and 19. Ask CHARLES J. KROUSE, 221 Mint Arcade Building, Philadelphia, Pa.

NOW ARRANGING FOR TIME, SEASON 1910-1911.

Not too small to play the big time; not too big to play the small time.

THEY CAME, THEY SAW, THEY CONTRACTED

Just received 16 weeks' contracts for the tail-end of the season. Now I want immediate time for



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MENETEKEL THE MYSTERY
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NOT TOO PROUD TO PLAY SMALL TIMEWrite or Wire
William BerolOPEN TIME
Commencing
WEEK OF Sept. 12

323 West 38th St., New York City

PIERCE AND ROSLYN

In their COMEDY CHARACTER SINGING ACT

Thanks for Kind Offers

BOOKED FOR ENTIRE SEASON, W. V. M. A.

KNOX AND ALVIN SOME

GIRL
COMEDIAN
WARDROBE

COMEDY, PATTEN, SINGING
AND TALKING IN "ONE"

The Vaudeville Villain and Heroine.

CLARK and DUNCAN

Variety a la carte.

THE 4 MAGNANIS

Originator of the great eccentric novelty
 "The American Musical Barbers."

This Week (Aug. 29) American Music Hall. OPEN TIME UNTIL DEC.

Marion
Violinist

JENIFFER and GEORGE

Agnes
Vocalist

SPANISH SERENADERS

A Refined Picturesque Offering, featuring Miss George's Yodelling.
 Address VARIETY, San Francisco.

Edmond Stanley and Co.

In their Grand Opera Playlet, "A ROYAL ROMANCE," with MISS BELLE STOREY, highest singing coloratura soprano, and Mlle. HORTENSE MAZARETT, richest tone contralto in vaudeville.

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SISTERS

MILTON and DE LONG

"ANOTHER LIVE ONE FROM THE WEST"

"20 MINUTE LAY-OVER AT ALFALFA JUNCTION"

By J. A. MURPHY (Adam Sowerguy)

New York Opening Oct. 16th

Arranged by PAT CASEY

3 BREMENS 3

A Novelty Act, closing the show at Kelth-Proctor's 5th Ave. Theatre, THIS WEEK (SEPT. 5)

Under exclusive
management of

JACK LEVY,

140 West 42d St., New York
 Phone, 2164 Bryant
 Cable Address, "Jaclev"

Mooney & Holbein Birkenhead Eng
Moore Mabel Valentine Majestic Denver
Mordant Hal & Co Del Prado Htl Chicago
Morgan Bros 2525 W Madison Phil
Morgan King & Thompson 516 E 41 Chicago
Morrell Frank Orpheum Kansas City
Morris Joe Dainty Duchess B R
Morris & Wortman 132 N Law Allentown Pa
Mortin & Morton 1306 St Johns Pl Bklyn
Mortis Mildred 801 W 12th St N Y
Mortis Billy & Sherwood 516 E 223 Pontiac Dayton

Miss ALICE MORTLOCK

Presenting "THE OTHER WOMAN."
Sept. 10, Queen, San Diego, Cal.

Morton Harry K Golden Crook B R
Morton & Keenan 574 11 Bklyn
Morton Paul Rathskeller Jacksonville Indef
Mossey Wm Bon Tons B R
Mowatts Peerless Central Dredgen Ger
Mullen Jim Lovemakers B R
Mullen & Corelli Majestic Cedar Rapids
Mulvey Maud 801 W 12th St N Y
Mulvey Ben 287 Richmond Providence
Murphy Frances Dreamland B R
Murphy & Willard Fairhaven N J
Murray Elizabeth 537 W Cumberland Phila
Murray & Alvin Grand Abilene Co
Murray & Stone 2045 E 18th Cleveland
My Fanny 12 Adams Strand London
Myers & MacBryde 162 E 6 Troy N Y
Myrie & Orth Muscoda Wis

Nannary May & Co Empress Milwaukee
Nash May Columbians B R
Nawn Tom Lake Gogebic Mich
Nazario Nat & Co 3101 Tracy Av Kansas City
Neal Octavia Federalburg Md
Nelson Chester Americans B R
Nelson Gussie 132 Charing Cross London
Nelson Bert A 1942 N Humboldt Chicago
Nelson Georgia 2710 Virginia St Louis
Nelson Oswald & Borker 150 E 128th N Y
Neuelle Mlle Del Prado Htl Chicago
Nevaros Thers 894 12 Av Milwaukee
Nevins & Erwood 231 Edgmont Av Chester Pa
Newhoff & Phelps 342 W 18th N Y
Newton Billy S Miss N Y Jr B R
Nicola Ida Bohemian Burlesquers B R
Noble & Brooks Polly Oklahoma City
Nonette 154 Henry Bklyn
Normans Jungling Sells Floto C R
Norris Buckeye Lake O

NED "CORK" NORTON

Feature with
TIM McMAHON'S PULLMAN PORTER
MAIDS
This Week (Sept. 5), Los Angeles, Cal.

Norton Ned Follies of New York & Paris B R
Norton C Porter 6342 Kimbark Av Chicago
Norwalk Eddie 595 Prospect Av Bronx N Y
Noss Bertha 172 W 77 N Y
Nosses Six Park Dallas
Nugent J C Orpheum Los Angeles

THE OBERMANS

Bert. E. and Ada Helst.
Presenting "Trix." W. V. A. Time.

O'Brien Jack Saratoga Htl Chicago
O'Brien Frank Columbians B R
O'Clare Wm Bijou Lansing
O'Dell Fay Miss N Y Jr B R
Odell & Gilmore 1145 Monroe Chicago
Ogden Gertrude H 2835 N Mozart Chicago
Okabe Family 29 Charing Cross Rd London
Okura Japs Fair Mazon Ill
Onlaw Gus 418 Strand London

O'NEIL and O'NEIL

In "A RARE BIT." ALF. T. WILTON, Agent.

O'Neill & Regener 592 Warren Bridgeport
Ong Joe Kentville Belier B R
O'Rourke & Atkinson 1848 E 65 Cleveland
Orr Chas F 131 W 41 N Y
Orren & McKenzie 606 East Springfield O
Osburn & Dola 335 No Willow Av Chicago
Ott Phil 178 A Tremont Boston
Owen Dorothy Mae 3047 40 Chicago
Owens Arnold & Co Garfield Wilmington
Ozava The 18 Kinsey Av Kenmore N Y

Palme Esther Mlle 121 E 46 Chicago
Palmer Cathryn Rowe La Salle Chicago
Paradis Billy C N Htl 17 Assumption P Q Can
Parker & Morley 187 Hickok Bklyn
Parshley Ramona Grand Rapids
Parvis Geo W 2534 N Franklin Philadelphia
Pastor Dick Ellis Nowlin Circus
Pastor & Merle Hartford Htl Chicago
Patterson Sam 29 W 133 N Y
Paul & Rydhola 350 County New Bedford
Pauquette & Pique 4224 Wain Franklin Pa
Pauquette & Cross Star St Johns Newfoundland

PAULINE

THE SCIENTIFIC SENSATION.
Resting. Danville, N. Y.

Payton Polly Bohemian Burlesquers B R
Pearce Sisters 725 Lane Seattle
Pearse & Mason Van Buren Htl Chicago
Pearson & Garfield Plymouth Htl N Y
Pearson Walter Merry Whirl B R
Peloton Bros 635 Greenbush Milwaukee
Peterson The 161 Westminster Av Atlantic City
Pepper Twins Lindsay Can
Pero & Wilson 317 E Temple Washington O

Perry Frank L 747 Buchanan Minneapolis
Peiching Bros 16 Packard Av Lymanville R I
Peter & Calane 973 Amsterdam Av N Y
Phillips Joe Faradio Park B R
Phillips Mondane 4027 Bellevue Av Kan City
Phillips Samuel 316 Classon Av Bklyn
Phillips Sisters Youngs Atlantic City
Piccolo Midgets Phenocia N Y
Piercion Hal Lovemakers B R
Pice & Calane 973 Amsterdam Av N Y
Piscocoffi F 2 Forest Salem Mass
Pisano Yen 15 Charles Lynn Mass
Pisano Fred A 36 W Gloversville N Y
Plunkett & Ritter 40 Billerica Boston
Pollard Genie Gayety Stock Philadelphia
Pope & Upo Orpheum Omaha
Potter & Harris 1516 Leland Av Chicago
Potts Bros & Co 57th Ave
Powell Eddie 2314 Chelsea Kansas City
Powers Elephants 745 Forest Av N Y
Powers Bros 15 Trask Providence
Powers 134 Warren Glens Falls N Y
Price & Diston 887 Longwood Av N Y
Price Jolly 1020 Arch Philadelphia
Primrose Four Hip Cleveland
Priors The Tukula Wash
Proctor Sisters 1112 Halsey Bklyn
Proslit Trio Ringling Bros C R
Pucks Two 184 N Lena Av Freeport L I

Queen Mab & Weis Brills Htl Philadelphia
Quigg & Nickerson Follies of 1010
Quinlan Jossie 644 N Clark Chicago
Quinn Mattie 536 Rush Chicago

R A G Trio Keiths Providence
Raimund Jim 37 E Adams Chicago
Rainbow Sisters 840 14 San Francisco
Rafande & Rafande Box 260 Cumberland Md
Rankin Bobby Olympic Los Angeles Indef
Ratelles The 637 Petonmex Montreal
Ray Eugene 5602 Prairie Av Chicago
Raymond Clara 141 Lawrence Brooklyn
Raymore & Co 147 W 96th N Y
Ready G Ellis Nowlin Circus
Reded & Hadley Star Show Girls B R
Redner Thomey Olympic 12 Hudson Av Detroit
Redway Jungling 141 Inspector Montreal
Redwood & Gordon 167 Dearborn Chicago
Reed & Earl 238 E 62d Los Angeles
Reed Bros Grand Evansville
Reeves Al 145 State Bklyn
Reffkin Joe 163 Dudley Providence
Regal Trio 116 W Wash N Y
Reid Jack Runaway Girls B R
Reid Sisters 45 Broad Elizabeth N Y
Reiff Clayton & Reiff Orpheum Champaign Ill
Reinfields Minstrels Park Jackson Miss

CHUCK HENRIETTA RIESNER and CORE

Playing few choice weeks West.
Framing New Act for the East.

Remington Mayme Htl Gerard N Y
Renales The 2064 Sutter San Francisco
Rese Len 1021 Cherry Phila
Reynolds & Donegan Follies Bergere Paris
Rhoads Marionettes 33 W 8 Chester Pa
Rianos Four Freeport L I
Rice Louise Dreamland B R
Rice Frank & True 6340 Vernon Av Chicago
Rice Sully & Scott Orpheum Nashville
Rich & Howard 214 E 19 N Y
Rich & Rich 211 W 43 N Y
Richards Bros 110 E 3 N Y
Richwood Stanton & Co Iona Mich
Riesner & Donegan Sutter San Francisco
Riley & Ahern 35 Plant Dayton O
Ring Jas L Hallithorpe Md
Ring & Bell Metropolitan Minstrels Indef
Rio Al C Chases Washington
Rio Bros 1220-24 Milwaukee
Ripon Alf 345 E 67 N Y
Ritchie Billy Vanity Fair B R
Ritter & Foster 98 Charing Cross London
Robert Gus Bowery Burlesquers B R
Roberts C E 1851 Sherman Av Denver
Roberts Robt Bowery Burlesquers B R
Roberts & Downey 86 Lafayette Detroit
Roberts & Pearl 308 Grand Brooklyn
Robins Billy L Bonham No Beach L I Indef
Robinson The 901 Hawthorne Av Minneapolis
Robinson Wm C 3 Granville Chicago
Robisch & Childress 950 No Clark Chicago
Rock & Rol 1610 Indiana Av Chicago
Roeder & Lester 314 Broadway Buffalo
Rogers Bill Beasmer Ala
Roland & Morin 208 Middlesex Lowell
Rolande Geo S Box 290 Cumberland Md
Roland & Francis 31 O H Bk Chicago
Ronde Claude M Orpheum Montreal
Roof Jack & Clara 705 Green Phila
Roines Park Akron O
Rose Blanche Cracker Jacks B R
Rose Lane & Kelard 125 W 43 N Y
Rose Clara 6025 47 Bklyn
Rosenthal Bros 151 Chaplain Rochester
Ross & Hunter Crystal Logansport Ind
Ross & Stuart Wilson Baltimore
Ross Sisters 65 Cumerford Providence
Ross & Lewis Hip Clapham Eng
Rossi Alfredo Mr & Mrs Two Hills Show C R
Royal Minstrel Four 147 East Salt Lake
Royale & Stearns Unique Jamestown N D
Russell & Davis 1316 High Springfield O
Russell-Noss Bertha 172 W 7 N Y
Rutans Song Birds Wildwood N Y
Rutherford Jim H Hagenbeck-Wallace C R

THOS. J. RYAN-RICHFIELD CO.

Next Week (Sept. 18), Orpheum, Salt Lake City.

Ryno & Emerson 161 W 74 N Y

Salmo Juno Halifax Eng
Sampson & Doukless Bijou Jackson
Sanders & La Mar 1327 5 Av N Y
Sanderson's Manikins 95 Salem Malden Mass
Sardorff & Dargatz 3900 Penger Phila
Sanford Jere Main Peoria
Savage & De Croteau 1534 Broadway N Y
Scanlan W J Orpheum Spokane

Scarlet & Scarlet 913 Longwood Av N Y
Scheer Billy 49 W 24 N Y
Schilling Wm 1000 E Lanyale Baltimore
Scintell 588 Lyell 514 W 135 N Y
Scott Maud Belmont Mass
Scott Robt Lovemakers B R
Scott & West 22 Division N Y
Scott & Yost 40 Morningside Av N Y
Scully Will P 8 Webster Pl Bklyn
Sears Gladys 258 W 26 N Y
Seiby Hal M 2 Forest Salem Mass
Semon Chas F 2 Forest Salem Mass
Sensell Bros 210 Arlington Pittsburg
Sexton Chas B 2849 Johnston Chicago
Sevengala Delaware Water Gap Pa
Seymour & Dupre Orpheum Montreal
Seymour Nellie 111 Manhattan N Y
Seymour Pete Mr & Mrs Arlington Htl Atlanta
Sharp & Montgomey Malestic Jacksonville
Shes Thos E 3684 Pine Grove Av Chicago
Shedmans Dogs Dumont N J
Shelvey Bros 265 S Main Waterbury
Shepard & Co James C 1604 Madison Av N Y
Shepperley Sisters 250 Dovercourt Toronto
Sheppell & Bennett Dreamland B R
Shenock 2200 W 43 N Y
Sherlock & Holmes 2506 Ridge Phila
Sherman & De Forest Sherman Cent'l Park L I
Shermans Two 252 St Emanuel Mobile
Shields Sydney Columbia St Louis
Shields The 207 City Hall New Orleans
Shields & Galle Fair Bucyrus O
Shorey Camille 2200 W 40 Rock Av Lynn
Shrodes & Chappelle Keansburg N J
Sidell Tom & Co 4313 Wentworth Av Chicago
Siddons & Earle 2515 So Adler Philadelphia
Siegel & Matthews 324 Dearborn Chicago
Simms Willard 6435 Ellis Av Chicago
Simmonds Teddy Americans B R
Simpson Corah 1000 Broadway Htl Chicago
Singer & Finch 10 N 3 Vincennes Ind
Small Johnnie & Sisters 620 Lenox Av N Y
Smiths Aerial Ringling Bros C R
Smith Allen 1243 Jefferson Av Bklyn
Smith & Adams 408 So Halstead Chicago
Smith & Brown 1324 St John Toledo
Snyder & Buckley Adels & Follies B R
Socokrant 1700 W 38th 6 Detroit
Somers & Stork Columbia Milwaukee
Sossin Samuel Hastings Show B R
Spaulding & Dupree Box 285 Osening N Y
Spears The 67 Clinton Everett Mass
Spears Anna Merry Whirl B R
Spencer & Austin 310 E Phila
Spillers Mustard 133 N Y
Spissell Bros & Co Orpheum Duluth
Sprague & McNece 632 No 10 Phila
Sprague & Dixon 506 Mt Hope Cincinnati
Springer & Church 98 4 Pittsfield Mass
Stadium Trio St Charles Htl Chicago
Stafford Frank & Co Orpheum Memphis
Stanley Harry S Bell Chicago
Stanley Stan 905 Bates Indianapolis
Stanwood David 344 Bremen E Boston
Starr & Sachs 343 N Clark Chicago
Stedman Al & Fannie 693 6 So Boston
Steinert Thomas Trio 531 Lenox Av N Y
Steinman Herman Lovemakers B R
Steppe A H Coe 243 Sumner Av Scranton
Sterns Al 670 3 Av N Y
Stevens E 135 So First Bklyn
Stevens Paul 323 W 29 N Y
Stevens Lillie Brigadiers B R
Stevens & Moore Columbians B R
Stewart Harry M World of Pleasure B R
Stewart & Earl 125 Euclid Woodbury N J
Stipps Musical Blou Lansing
Stirk & London 228 Hancock Brockton
St Elmo Leo 1221 N Redfield Phila
St James & Deere 163 W 34 N Y
Story Musical Palace Htl Chicago
Strebi May Galey Girls B R
Strickland & Ruben 2434 Fr Wayne
Strohschein Hl 2322 Atlantic Bklyn
Strubbsfield Trio 5408 Maple Av St Louis
Stuart Helen Malestic Dunbar Col
Sully & Hussey 167 Dearborn Chicago
Sully & Phelps 2310 Bolton Phila
Summers Allen Grand Knoxville
Sweeney & Boone 1434 Sumner Av Scranton
Swor Bert Columbians B R
Sydney Oscar Lovemakers B R
Sylvesters The Plymouth Htl Hoboken N J

Alfarretta Symonds

With Ryan and Adams
Next Week (Sept. 11), American, San Francisco.

Sytz & Sytz 140 Morris Phila

Tambo Duo 40 Capital Hartford

TAMBO and TAMBO

Double Tambourine Spinners

Tandely Pearl 67 So Clark Chicago
Tasmanian Vandannan Hagenbeck-Wallace
Taylor Carey E Casino Louisville Indef

Taylor, Kranzman and White

Musical Foolishness

Taylor Mae Julian Chicago
Taylors Annie Ringling Bros C R
Terrill Frank & Fred 557 N Orkney Phila
Terry Twins Hathaways New Bedford
Thatcher Faunie Bon Tons B R
Thomas & Hamilton 667 Dearborn Av Chicago
Thompson Mark Bohemian Burlesquers B R
Thompson Harry 1284 Putnam Av Bklyn
Thornbake Lillian 246 W 38 N Y
Thornton Arthur Golden Crook B R
Thornton Geo A 305 Broome N Y
Thorne Mr & Mrs Harry 288 St Nicholas Av NY
Thorns Jungling 58 Rose Buffalo
Thos Three 223 Scott San Francisco
Three Troubadours Academy Buffalo
Thurston The 3an E 20 N Y
Thurston Leslie 68 W 108 N Y
Tinker G L 776 8 Av N Y
Titler 65 W 36 N Y

Tivoli Quartette High Life Cafe Milwaukee Indef
Tops Topsy & Tops 3442 W School Chicago
Touhey Pat & Mary 12 W 43 N Y
Toubey Trabel & Ella Nowlin Circus
Tracy Julia Raymond Barthold Inn N Y
Travers Belle 210 N Franklin Phila
Travers Phil 5 E 115 N Y
Travers Roland 221 W 42 N Y
Tremaines Musical 230 Caldwell Jacksonville Ill
Trent Geo & Donnie 328 W 43 N Y
Trolley Car Trio Fair Pipers City Ill
Troxell & Winchell 306 3 N Seattle
Tuda Harry Queen San Diego
Tunis Fay World of Pleasure B R
Tuttle & May 3887 W Huron Chicago
Tweedley John 242 W 43 N Y
Tydeman & Dooley 108 Elm Camden N J

Uline & Rose Daming Htl Chicago
Umbauls Bros 26 N Jefferson Dayton
Unique Comedy Trio 1927 Nicholas Phila

Vaggos Orpheum Vancouver
Valadons Lee 407 Thomas Newport R I
Valdare Troupe 206 W 85 N Y
Valletta & Lamson 1320 St Clark Cleveland
Valmore Lulu & Mildred Bohemian Burles B R
Van Billy Majestic Butte
Van Epps Jack Aldrome Pine Bluff Ark
Van Dille Sisters 514 W 135 N Y

VANITY

THE DANCER.
"THE KISSING KING" CO.

Vardaman National Hotel Chicago
Vardelles Lowell Mich
Variety Comedy Trio 1515 Barth Indianapolis
Vassar & Arken 324 Christopher Bklyn
Vasco 41a Acre Lane London
Vass Victor V 25 Haskins Providence
Vedder Fannie Bon Tons B R
Vedder Lillie Cracker Jacks B R
Vedmar Rene 3285 Bway N Y
Veldie Tris Fair Sullivan Ill
Venetian Serenaders 676 Blackhawk Chicago
Verde 270 W 39 N Y
Veronica & Hurl Falls 1336 Gillingham Phila
Village Comedy Four 1912 Ringgold Phila
Vincent John B 820 Olive Indianapolis
Viola Otto Hendersons Coney Island
Violant 528 8th Brooklyn
Violetta Jolly 41 Leipzigerstr Berlin Ger
Von Serley Sisters 430 E 138 N Y

Wackerfield Frank L Runaway Girls B R
Walker Musical 1524 Brookside Indianapolis
Walker & Sturm Hip Cleveland
Wallace's Cockatoos c/o Parker Abilene Kan
Wallack Nanette & Co Alhambra Htl Chicago
Walsheliser & Fisher Aldrome Staunton Ill
Walsh Helen Dainty Duchess B R

WALSH, LYNCH and CO.

Presenting "BUCKIN' RUN."
Direction, PAT CASEY.

Walsh May Dainty Duchess B R
Walsh Mealy & Co Orpheum Cincinnati
Walters & West 3437 Vernon Chicago
Walters John Lyric Ft Wayne Ind Indef
Ward Billy 199 Myrtle Av Bklyn
Ward & Harrington 418 Strand London
Warde & Mack 300 W 70 N Y
Warner Harry E Rollickers B R
Warwick Bros Oakland Ky
Watson Sammy 333 St Pauls Av Jersey City
Watson & Little 545 Van Cort Yonkers N Y
Wayne Sisters Dainty Duchess B R
Wenver Frank & Co 1705 N 9 Baltimore
Webb Funny Ellis Nowlin Circus

WE-CHOK-BE

SIoux INDIAN GIRL, Direction Norman
Friedenwald.

This Week (Sept. 5), Oak Summit Park,
Evanston.

Next Week (Sept. 12), Idea, Fond du Lac.

Welch Thos Runaway Girls B R
Well John 5 Krustadt Rotterdam
Wells Low Orpheum Rockford Ill
Wentworth Vesta & Teddy Orpheum Des Moines
West Al 606 E Ohio Pittsburg
West Sisters 1412 Jefferson Av Bklyn N Y
West Joe A & Co 827 N Chicago
West & Denton 153 W Cedar Kalamazoo
Weston Dan E 141 W 116 N Y
Western Union Trio 2241 E Clearfield Phila
Whitcomb 33 W 8 Chester Pa
Wharton Nat Gem Berlin N H
Whedder Sisters 1441 7th Philadelphia
Whedlock & Hay Orpheum Spokane
Whirl Four 2426 S Watts Phila
Whitman Bros 1335 Chestnut Phila
Whitman Frank 133 Greenwich Reading Pa
White Harry 1003 Ashland Av Baltimore
White Phil Merry Whirl B R
Whitehead & Grierson American Chicago
Whitfield Ethel Peru Ind
Whitford Anabelle 363 W 42 N Y
Whitney Thillie 36 Kane Buffalo
Wilder Marshall Atlantic City N J
Wilkins & Wilkins 363 Willis Av N Y
Willard & Bond Empress Kansas City
Williams Clara 2450 Tremont Cleveland
Williams Cowhoy 4715 Upland Phila
Williams Frances Park Fairside N J Indef
Williams Chas 2552 Rutgers St Louis
Williams John Cracker Jacks B R
Williams Ed & Florence 94 W 103 N Y
Williams Lew 1534 Bway N Y
Williams & De Croteau 1 Ashton Sq Lynn Mass
Williams & Gilbert 1010 Marshfield Av Chicago
Williams & Seegal Potts Hartford
Williams & Sterling Sitters Chicago
Williams & Stevens Globe Jacksonville Indef
Williams Frank & Della Palmyra N Y
Williams Mollie 285 State Bklyn
Williamson Frank Runaway Girls B R
Williamson Herbert Al Fields Minstrels
Wilson Fred J 14 Forest Montclair N J
Wilson Fred Cracker Jacks B R
Wilson Bros Maywood Ill

REPRESENTATIVE ARTISTS

WEE WINSOME

SAN FRANCISCO "CHRONICLE," Aug. 22.

DAINTY SUBSTITUTE PROVES ATTRACTION.

MISS JOSIE HEATHER INSTANTLY WINS APPROVAL AT ORPHEUM.

OAKLAND, Aug. 21.—Springing into popularity in a single performance, during which she was asked at a minute's notice to take the part of two other performers who were unable to be present, Miss Josie Heather is the headliner at the Orpheum this week. This winsome little English maid, with her sweet voice, her clever dancing and her pretty frocks, has taken Oakland by storm. She has added two new songs to her repertoire this week, which are proving as great a hit as her "All I Want Is a Husband," which won so many recalls during the past week.

JOSIE HEATHER

OAKLAND "TRIBUNE," AUG. 18.

Next to Miss Kellerman, a little stranger, who came unannounced, is the hit of this week's bill. She is Miss Josie Heather, as dainty and delightful a bit of femininity as one could find in a day's journey. Called upon at a moment's notice, to sing in place of the McGreeveys, who could not appear on account of illness, Miss Heather instantly made good. She sings only four little songs, with changes of costumes, but at every performance she has received six or seven curtain calls. She is a very wee girl, but she has made a great big hit.

OAKLAND "TRIBUNE," AUG. 22.
CHARMS AUDIENCE.

PRETTY ENGLISH COMEDienne WINS ORPHEUM WITH SWEET VOICE AND CLEVER ACT.

Josie Heather, an English comedienne, showed to even greater advantage than did either Lily Lena or Vesta Victoria, who charmed the patrons of this house a few weeks ago. Her songs have the dash of spontaneity, her mannerisms are captivating and her singing has that indescribable sweetness which makes the ballad always a welcome feature in a vaudeville bill.

ENORMOUS SUCCESS

... ON ...

ORPHEUM CIRCUIT

THIS WEEK

(SEPT. 5)

LOS ANGELES

BESSIE WYNN

IN VAUDEVILLE

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—Portland Oregonian, July 24th, 1910.

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NEXT WEEK (SEPT. 12), BROWX, N. Y.

"THAT BIG THREE"

PAT CASEY in the East and ADOLPH METERS in the West

MISS SYDNEY SHIELDS AND CO.

NOT A CRITICISM... JUST A PREDICTION

Local patrons of vaudeville have passed a very favorable judgment on Miss Sydney Shields, who is appearing at the Majestic Theatre this week in "Broadway, U. S. A.," a sketch wherein the author of it acts the chief male part. Miss Shields has grace and daintiness to spare—and these, coupled with girlish good looks and intelligence, make an appeal to which her audiences are certain to respond. As the American who deals in slang—slang that is rather clever, by the way—the author of the sketch, Hudson Allan, supports her neatly. All in all, the piece, despite its jingoism, does not lack a share of merit. Were the part that Sydney Shields takes played by some one not endowed, as she is, with the charm of youth and ladyhood, the skit might not, however, please discriminating devotees of vaudeville so thoroughly. It seems to be the general opinion here that in Miss Shields the skies of vaudeville possess a star destined to shine, indeed.

Chicago Correspondent to The New York "Morning Telegraph" (Aug. 28).

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But
Success

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This Week, (Sept. 5), Temple Theatre, Grand Rapids, Mich

JAS. CONLIN, LILLIAN STEELE AND EDDIE CARR

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Beauty Trust Gayety Milwaukee 19 Star and
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ledo
Big Review Folly Chicago 19 Star Milwaukee
Big Banner Show Gayety Washington 19 Gay-
ety Pittsburgh
Bohemians 12-14 Gayety Scranton 18-18 Lu-
zerne Wilkes-Barre 19 Trocadero Phila
Bon Tons Gayety Omaha 19 Gayety Minneapolis
Bowers Burlesquers Gayety Kansas City 19
Gayety Omaha
Brigadiers Star Toronto 19 Royal Montreal
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Cherry Blossoms Lyceum Washington 19 Mon-
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Cosy Corner Girls Trocadero Philadelphia 19
Lyceum Washington
Cracker Jacks Gayety Minneapolis 19 Gayety
Milwaukee
College Girls Alhambra Chicago 19 Standard
Cincinnati
Columbia Girls Standard Cincinnati 19 Gayety
Louisville
Dainty Duchess Gayety Louisville 19 Gayety
St Louis
Dreamlanders Lafayette Buffalo 19 Star To-
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Ducklings Standard St. Louis 19 Empire In-
dianapolis
Empire Burlesquers Century Kansas City 19
Standard St Louis
Fads and Follies Gayety Toronto 19 Garden
Buffalo
Follies New York Gayety Boston 19 Columbia
New York
Follies of Day People's Cincinnati 19 Empire
Chicago
Ginger Girls Garden Buffalo 19 Corinthian
Rochester
Girls Happyland Waidman's Newark 19 Empire
Hoboken
Girls from Dixie 12-14 Bon Ton Jersey City
15-18 Folly Paterson 19-22 Luzerne Wilkes-
Barre 23-26 Gayety Scranton
Golden Crook Star and Garter Chicago 19
Gayety Detroit
Hasting's Big Show Empire Hoboken 19 Hur-
tig and Season's New York
Howe's Love Makers Casino Boston 19-23 Em-
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Imperial 12-14 Folly Paterson 15-17 Bon Ton
Jersey City 19-22 Gayety Scranton 23-26
Luzerne Wilkes-Barre
Irwin's Big Show Corinthian Rochester 19-22
Mohawk Schenectady 23-26 Empire Albany
Irwin's Majesties 12-14 Mohawk Schenectady
15-17 Empire Albany 19 Gayety Boston
Jardin De Paris Star Cleveland 19 Folly Chi-
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Jersey Lillies 12-14 Empire Albany 15-17 Mo-
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Lady Buccaneers Bronx New York 19 8th Av
Marathon Girls Murray Hill New York Metrop-
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Ton Jersey City 23-26 Folly Paterson
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(S F)
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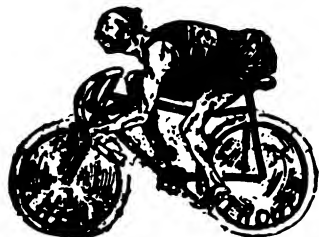
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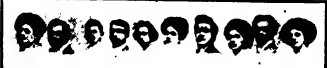
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OF



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CHESTERFIELD

AT SAN FRANCISCO

"Chronicle."
ORPHEUM.

There are some who will say — and — with their sketch are the headliners. Possibly. But a certain beautiful snow-white horse named Chesterfield should not be overlooked when the laurel wreaths are handed round.

Chesterfield, the beautiful, has most wonderful control of his muscles. With the aid of Miss Rose Royal, he assumes and holds poses which would tax the ability of most any human being.

If you can imagine an athletic, acrobatic horse, as dainty as a danseuse, you will have somewhat of a picture of Chesterfield. He's a lovable creature for his understanding and his beauty.

CHESTERFIELD

AT LOS ANGELES

"Record."

But the next number was absolutely perfect in this respect, for it was so clean it was white—the horse, the harness, the lady and her trappings were spotless and a number of poses were given that deserved the terms artistic and refined. There was nothing of the circus atmosphere either about the horse or the lady, but there was a gentleness and refinement that put it in a class by itself.

CHESTERFIELD

AT DENVER

"News."

The one flawless piece of beauty on the bill is Chesterfield, the posing and statue horse of Miss Rose Royal. A beautiful white, Chesterfield has the art of posing down pat, and if the audience did not grow enthusiastic over some of his poses, it was not his fault.

CHESTERFIELD

AT KANSAS CITY

"Journal."

Miss Rose Royal and her most wonderful white Arabian posing stallion, "Chesterfield," made a big hit. Standing alone on the stage the animal posed into many difficult positions, always standing like a marble statue. The most remarkable pose is "The Dead Charger," in that the horse lies flat on its back with its legs drawn up characteristic of a dead horse. Miss Royal, in white soldier uniform, also poses some with her pet.

CHESTERFIELD

AT SIOUX CITY

"Journal."

Chesterfield, a pure white horse, does some pretty posing. In one picture, this big equine lies flat on his back and does gymnasium exercises with his upturned feet. He poses in the spotlight before a velvet cushion and the audience applauds its admiration.

CHESTERFIELD

AT ST. LOUIS

"Republic."

Rose Royal and her posing horse Chesterfield is the remarkable act of the week at the Columbia. The animal is exploited in seventeen difficult pictures or poses. It must have taken years to teach Chesterfield to put his leg over his head, or to hold one position three minutes in the pathetic living picture called "The Dead Charger." The statue horse has the stage to himself in several pictures. He never moves.

CHESTERFIELD

AT NEW ORLEANS

"Item."

Miss Rose Royal's trained horse, "Chesterfield," is a wonderfully intelligent animal. His marble statuesque posings are marvelous. In some respects this was the best number on the bill.

ALBEE, WEBER & EVANS

PRESENT

Miss ROSE ROYAL

AND HER BEAUTIFUL SNOW-WHITE
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CHESTERFIELD

AT SIOUX CITY

"News."

Rose Royal and her trained horse, Chesterfield, run the head liner a close race for first place. Chesterfield is pure white and does his posing amid a background of black draperies which give a pretty effect. Miss Royal puts the animal through some difficult stunts and does it in an artistic manner. It is one of the best things on the bill.

CHESTERFIELD

AT MINNEAPOLIS

"Tribune."

A very fine number of this week's bill is Rose Royal's posing horse, Chesterfield. The handsome animal actually appears to catch the spirit of his work and he stands as still as thought he were indeed white marble.

CHESTERFIELD

AT ST. PAUL

"Pioneer-Press."

Without reflecting on any of the various clever performers it will not be unfair to say, however, that perhaps the most popular of them all is not a person at all, but "Chesterfield," the milk-white Arabian horse, a perfect specimen of his kind, and which, under the hand of his trainer, Miss Rose Royal, is just such a well-bred, gentlemanly, not to say brainy animal as his name would indicate. The program describes the act as "artistic and refined" and neither adjective is misused.

CHESTERFIELD

AT ST. LOUIS

"Globe-Democrat."

(Opinion of Mr. Dodge, one of the best critics in the west.)
AMERICAN.

When an animal act is announced in connection with a vaudeville show old-timers are inclined to entertain the idea that something ancient or puerile is ahead. If you go to the American this week and see the performance given by Chesterfield's "Statue Horse" you will be convinced that the new things under the sun happen occasionally in the most unexpected ways. This beautiful white animal made the subject of a series of wonderful pictures, and there is never the impression that the dumb brute is made to make a living for another brute with superior cunning, as happens often in animal performances. There is a series of pictures—"The Dead Soldier," "The Wounded Horse," "The Dead Horse" and others, which are amazingly fine.

CHESTERFIELD

AT SAN FRANCISCO

"News Letter."

THE ORPHEUM.

The bill this week at the Orpheum is a mixture. The best actor on the bill is a four-footed one. "Chesterfield," a pure white steed, gives a really remarkable performance. His posings are all out of the ordinary, and he is in a class by himself. Miss Rose Royal, his trainer, effectively assists in many of the groups. It is somewhat of a new departure, too, to show off a beautiful animal between gorgeous plush curtains, and with surroundings that savor of the drawing room instead of the stable, and the noble beast certainly seems at home in his luxurious surroundings. It is the best animal act the circuit has shown us for some time.

CHESTERFIELD

AT LOUISVILLE

"News."

There are horses and horses, some of them well trained and some of them better trained, but if there are any quite the equal of Miss Rose Royal's handsome white charger, "Chesterfield," they have not been seen in Louisville.

TEN CENTS

VARIETY

VOL. XX., NO. 2.

SEPTEMBER 17, 1910.

PRICE TEN CENTS.

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way, New York, at which office I can be seen all next week.

BOOKINGS ALL OVER THE WORLD

VARIETY

Vol. XX. No. 2.

SEPTEMBER 17, 1910.

PRICE TEN CENTS

INCREASED CAPITALIZATION STRENGTHENS MORRIS CIRCUIT

New theatrical men reported interested. Cox-Rhinock-Loew suspected. "Stronger than ever" says William Morris.

A report Thursday that the Morris Circuit (William Morris, Inc.), had increased its capital stock \$250,000, was confirmed by William Morris, who replied to a question as to the strength of the Circuit with the new money that it was "stronger than ever."

No information would be given by Mr. Morris as to the interests the additional capital is represented by. The report "suspected" that the George B. Cox, Jos. L. Rhinock and Marcus Loew crowd had become interested. Mr. Loew has been rumored as a resource for Morris over the summer. Though this has been denied by Mr. Loew the statement was not accepted literally.

It is the "dope" that Cox, Rhinock, et. al., have "come forward" to place the Morris Circuit in a position where it may continue the original plan of procedure laid out.

With the present list of bookings and booking connections Morris has, and the increased capitalization, vaudeville people say the circuit is in excellent shape.

A portion of the added capital is in the form of preferred stock, it is reported, and the Cox people investment may be represented by "dummies" on the certificates issued.

Loew is rumored to have been the man who brought in the others, Rhinock being a stockholder in the Loew Consolidation Enterprises. The Morris capital stock increase, and the Loew connection has aroused wonderment once more over Loew's easy concession with Percy G. Williams, whereby first class vaudeville bills in the two uptown Loew houses were abandoned.

It is also said that the move to bring in additional money into the business may have been made by Morris as a necessary step to inform Mar-

tin Beck and Morris Meyerfeld that the Morris Circuit was not dependent upon any proposed support from them through an amalgamation.

OSCAR'S SON MARRIED.

Wednesday, Arthur Hammerstein, manager of his father's Manhattan Opera House, married Mrs. Grace L. Wier Hoagland, in New York. It is Mr. Hammerstein's second matrimonial venture.

TAKES THE TEAM.

Max Rogers and William Kolb have signed as a team with the Shuberts for a future production. Kolb was formerly of Kolb and Dill, Pacific Coast comedians.

DOUBLE "CUT OUT."

Chicago, Sept. 15.

Monday at the American, Mr. and Mrs. Frank Daniels appeared in the afternoon to take the place of Keogh and Francis, delayed until the evening show. The audience thought Frank Daniels was the real fellow, and stood for him before the act opened. After, the house shooped the pair off the stage, and the management showed them the way out of the theatre.

Not satisfied, Mr. and Mrs. Daniels contracted for the Monroe, a 10-20 on the South Side. They opened and closed Monday evening in that theatre.

PAUL CONCHAS RETURNING.

In March, next, Paul Conchas, the heavy-weight juggler, will return to America, after a long absence. He has signed a contract to play eight weeks on the Morris Circuit, commencing March 13.

HAMMERSTEIN'S SIGNS CHRISTY.

Christy Mathewson is to be seen in vaudeville at Hammerstein's for one week beginning Oct. 24. The star twirler of the Giants will have a sketch called "Curves," written for him by Bozeman Bulger.

In the act he will be assisted by a girl on whom the greater part of the acting will depend. Mathewson may try a song and dance in the sketch.

\$1,500 DIDN'T TEMPT.

Christie McDonald, soon to be seen in a musical comedy under the management of Werba & Luescher, is reported to have turned down ten weeks at \$1,500 weekly offered her by the United Booking Offices.

ABIE'S PICTURE SHOW.

All the Hammersteins are managers now. If not all, only Abraham Lincoln Hammerstein is missing from the family managerial roll call. Abie will be there soon. He admits he is going to become a manager.

The site is around West 55th street, and the policy will be a picture show entertainment. Abie says there is money in the picture business. He saw George Spoor driving an automobile once, and Spoor makes the pictures.

TAKES A PANTO.

Chicago, Sept. 15.

For the first time the Churchill circuit has engaged a Molasso pantomime. "Paris by Night" will appear at the Churchill house, Grand Rapids, Oct. 3.

FULTON CHANGES OCT. 10.

The Fulton, Brooklyn, will change its policy Oct. 10, recommencing on that day with high class vaudeville bills from William Morris. This was the statement made at the Morris office this week, confirmed by William Trimborn, manager of the Fulton.

Up to that date, the Loew Circuit will continue to play a "pop" vaudeville show on percentage, as it has done since the house stopped its Morris bookings late in the spring.

SALARY TROUBLE SETTLED.

The possibility of a strike by the stage hands is now a thing of the past, the managers having through the union committee, made certain concessions to the crews that were accepted at a general meeting of the union, held at the New Amsterdam Hall last Sunday afternoon.

The general summing up of the concessions made by the managers means that they have obtained advances ranging from \$3 to \$5 a week, making a total advance of about 21 per cent.

The Morris management was the first, through Ed. Bloom, of all the vaudeville managers in the Greater City to make a proposition to the union that was at all satisfactory, all of the others, with the exception of P. G. Williams, followed suit.

In the vaudeville houses the department heads sacrificed their chances for advances in salary so that their men would have a greater opportunity of having their demands granted, and as a result of this the "grips" in the majority of the houses have gotten increases, while the salaries of the carpenters remain the same. The propertymen and electricians obtained increases which amount to about 83 cents a week.

The "grips" in the Morris houses will receive, commencing with this week, \$1.75 a performance as against \$1.50 as heretofore. In accordance with the new scale the men will receive, for 14 performances a week, with an extra half day pay for the Monday morning rehearsal, \$26 a week, while their head only receives about \$4 more for the same time.

This scale has been indorsed by all the managers of vaudeville houses, with the exception of P. G. Williams, who wants to make a flat salary of \$25 weekly for all of his houses, the men to work 14 shows and attend the Monday morning rehearsal.

The burlesque managers also have an offer which is under consideration of the union committee, and it is expected that the former, Mr. Williams, and the committee will come to an agreement, that will be mutually satisfactory some time to-morrow.

CAESAR RIVOLI

THE NAPOLEON OF THE QUICK CHANGE ART.

Next Week (Sept. 19), Family Theatre, Moline, Ill.

"SUNDAY" MUDDLE CLEARING.

The muddle over the "Sunday show" proposition and its bookings, which lately arose in New Lork, is clearing.

Last Sunday the program for William Fox's Academy was placed once again by the Pat Casey Agency. The agreement between Fox and the United offices, which once more permits "United acts" to play there, precludes Fox from billing his shows above 14th street.

It was said Monday that Kraus' Olympic might discontinue its Sunday performances, though no credence was given this story. The upheaval in Sunday bookings commenced, it is said, when the booking for the Olympic (next door to the Academy) was handed over to Albee, Weber & Evans (of which firm the "Albee" is a son of the United's general manager).

Sunday the Columbia and Grand Opera House commenced their Sunday season of vaudeville, with Felber & Shea booking.

The pleasant day affected attendance at all the local theatres, excepting the Academy.

Hurtig & Seamon opened their music Hall, Harlem, and the Metropolis, Bronx, with "Pop" concerts last Sunday. The policy that has been arranged for both houses at the present is six acts and pictures, at from 15 to 50 cents.

Among the other houses that were opened last Sunday was the Broadway, Brooklyn, presenting Sunday performances under the management of the Loew Agency.

ON HER OWN TERMS.

A cable was sent to Ethel Levey this week by Henry B. Harris, according to a report, that offers Miss Levey a starring tour over here on her own terms.

Miss Levey is reported to have been informed by the manager she could open at the new proposed Harris-Lasky theatre on West 47th street early next year, in a piece to be selected by her. The cable said that if satisfactory, Mr. Harris would send a representative to the other side to make the necessary arrangements. Previous negotiations between Mr. Harris and Miss Levey fell through.

Miss Levey is now at the Spa, Belgium. She will play on the other side during October, but expects to return to New York in November, and may take up the standing offer made by William Hammerstein of \$1,500 weekly for two weeks in vaudeville at the Victoria. Other vaudeville time is being sought, it is said, by her agent, M. S. Bentham.

Mr. Bentham declines to say anything of Miss Levey's plans excepting that she has not remarried. Miss Levey asked him to deny that report, he added.

COAST'S NEW PIER.

Down on the Jersey coast a new pier is built on paper whenever the fishing is poor. The latest is to be at Long Branch, cost a million dollars, contain a music and convention hall, with R. Rosoff as the promoter.

CROWDING SMALL TOWN.

San Diego, Calif., Sept. 15.

Vaudeville rumors are flying thick and fast, if the present plans of the Pantages interests and the Sullivan & Considine company materialize, there will be a merry vaudeville war as the Orpheum company is now booking a house there. Pantages had a representative looking at the Penwick theatre site which Manager Drukker says he can have at a price.

Sullivan & Considine, who take in the Queen, has announced they will give the theatrical situation closer scrutiny. The seating capacity of the Queen, which the S. & C. people acquired more than a year ago, is inadequate and if not enlarged, a new house will be built.

WANT PAULINE ON PERCENTAGE.

The Loew Circuit is after Pauline, the hypnotist, to play its houses on a percentage dividing plan of the gross receipts. In the "small time" theatres it is expected that Pauline will prove a sensational drawing card. To avoid the guarantee of the large salary the Frenchman demands in his regular vaudeville engagements, the Loew managers believe the sharing scheme becomes the open door for the leading hypnotic act.

Nothing has been heard from Pauline in the matter. He is one of the best of showmen, on and off the stage, and if the proposition appeals to him, it will likely be accepted, the time being unlimited.

PRINCESS HAS OPENING.

St. Louis, Sept. 15.

The Princess with Dan S. Fishell managing, playing William Morris vaudeville, opened Monday, the biggest event of its kind ever in the city.

The first feature attraction at the Princess, "The Barnyard Romeo," is town talk. All the papers gave the new house a great "boost," and the verdict was that "Morris showed Missouri."

Edward L. Bloom, general manager, of the Morris Circuit, came on for the opening.

In "The Barnyard," honors were even until "The Mouse and Cat" dance when Adelalde and John J. Hughes "cleaned up." Mizzi Hojas, the Austrian soubret, scored.

NEW "JOLLY BACHELORS."

Syracuse, N. Y., Sept. 15.

The new "Jolly Bachelors" show opened at the Weiting Monday. It will remain here for the full week, having the State Fair for opposition.

Stella Mayhew and Lucy Weston are the leaders among the women. Billie Taylor, Al Leech and Roy Atwell are the principal men. Ned Wayburn came up to watch the first performances.

Miss Mayhew has pretty much the whole show to herself, seldom leaving the stage during the acts.

The company will take a week of one night stands into Chicago, where it opens Sept. 25.

WRITES OF "THE VULTURES."

A new volume on the affairs of vaudeville is shortly to appear in the bookstalls. The author is Clivette, and the title, "The Vultures of Vaudeville."

The book will contain 500 pages. Between the covers will be recorded many transactions in the variety field, which the author believes will make interesting reading generally.

Following the publication of the book, Clivette will issue a series of biographies of prominent theatrical men and women, in four volumes.

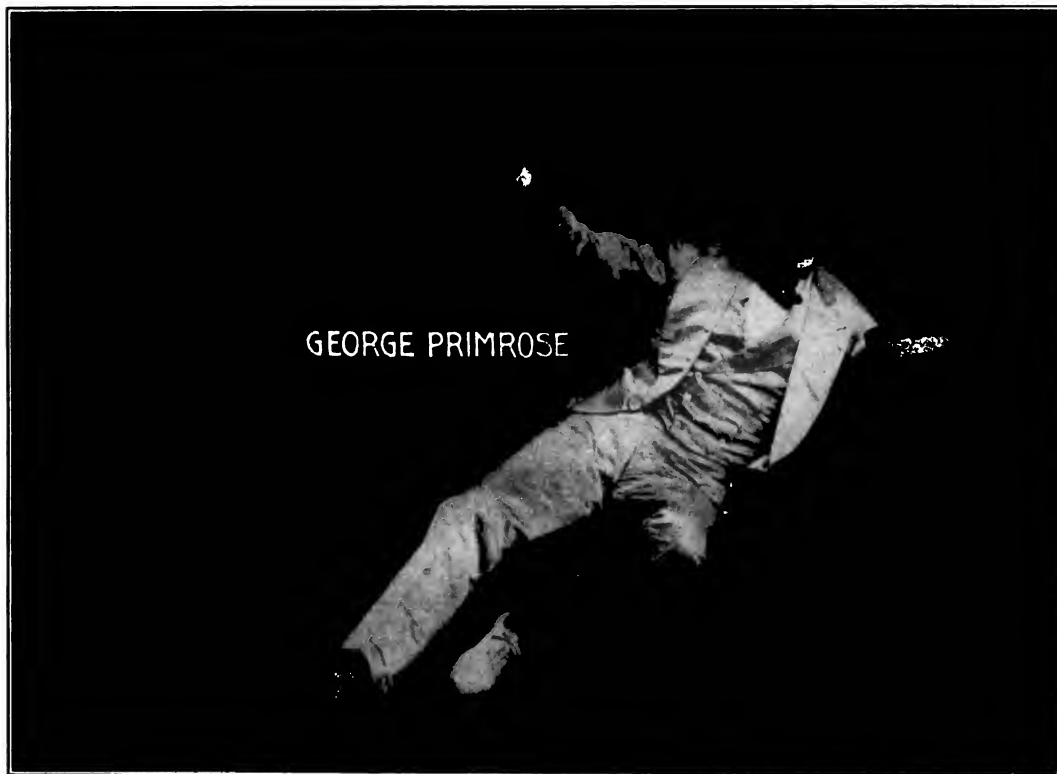
Last week Clivette recovered a judgment against Manager Tebbitts, of Pittsfield, Mass. Clivette was canceled upon five hours' notice at Pittsfield, following a week's engagement at the Plaza (William Morris'), New York. Tebbitts books his house through the United Booking Offices, which defended the case for him.

AGAIN KELCEY AND SHANNON.

Chicago, Sept. 15.

Oct. 3 at the Majestic, Herbert Kelcey and Effie Shannon will return to vaudeville in a new sketch, "The Woman and the Prince."

It is about three years since Mr. Kelcey and Miss Shannon played in the varieties. The bookings, which runs at present for five weeks, was made through Agent Bentham of New York. The couple's salary for the reappearance is reported at \$1,200 weekly.



GEORGE PRIMROSE.

The famous and veteran minstrel is pictured above in a pose, printed for the first time. Mr. Primrose returned this week from his summer recreation at the Thousand Islands. With him on the St. Lawrence River were his dancing boys, taken there as the guests of the minstrel man.

For the coming season, Mr. Primrose may play vaudeville. He has declined all offers to head a blackface organization for the legitimate theatres. Of great wealth, and rated as one of, if not the wealthiest professional, Mr. Primrose is not over desirous of returning to active duty, though in the best of physical health.

He has prepared PRIMROSE'S MINSTRELS, a vaudeville turn running thirty minutes, and may place this for the managers to nibble at. Another production is "PRIMROSE'S DREAM OF DARKEYLAND," while there are offers awaiting his decision for "GEORGE PRIMROSE AND HIS MINSTREL DANCERS" to return to the variety stage for a few weeks or the season.

Mr. Primrose's name is admittedly a valuable drawing card. The managers are asking for the latter act in which the minstrel himself appears, to assure them of his presence, many acclaiming GEORGE PRIMROSE as the biggest male drawing card in the variety branch of the arts.

UNITED-ORPHEUM AGREEMENT REPORTED NEAR CLOSING STAGE

Martin Beck and E. F. Albee said to have reached an understanding. Beck-Morris negotiations hanging on. Wild stories afloat.

The real vaudeville news of the week was to the effect that Martin Beck and E. F. Albee had agreed to agree. In furtherance of a mutual understanding it was said that "The Duma" or territorial agreement existing between the United Booking Offices (Keith) and Orpheum Circuit would be renewed upon its expiration next December.

All the leading managers in the United and Orpheum offices have been thawing out during the past few days. None walk around now as though concealing a knife, and a few have been looking pleasant of late.

Authentic information of any understanding reached could not be secured. Indications pointed strongly that way however, and they, along with "hearsay evidence," seemed to confirm that at least the heads of the two circuits had arrived at a point which permitted them to again address each other by their first names.

E. C. Kohl, of Chicago, is rumored to have exerted some influence in the matter. Thursday Mr. Beck, Morris Meyerfeld, Jr., and Arthur Hopkins started westward, ostensibly on a tour of inspection, with perhaps Omaha as the farthest point to be made. Mr. Beck said they might remain away a month, or return next week. The party's first destination was Chicago, where Mr. Kohl was awaiting them.

Meanwhile negotiations between the Orpheum people and William Morris have been kept up. For four or five days, each side was silent, waiting for the other to reopen the lead. This step was taken Wednesday, and a conference held that afternoon. What it will result in is the veriest guess. The differences between Morris and Beck-Meyerfeld which have held up any amalgamation heretofore, was finally left to lawyers to decide. After the decision, the affair stood just where it had previously.

It is said that if any agreement between Beck and Albee is on the way, Beck is proceeding with the Morris deal with the tacit consent of his friendly opponent, and as a business move to fortify the Orpheum Circuit.

It appears to be pretty well known by vaudevillians that Mr. Albee is of the present opinion that a peace pact all around is the best thing in sight, if it can be obtained. It is claimed that in one of the many conferences between Messrs. Albee, Beck and Meyerfeld that Mr. Albee offered Beck anything he wanted in the event of a union between "the east and the west," even to an interest in and the direction of the United Booking Offices.

The "street talk" of an "amalgamation" has led to some funny and wild rumors. Wednesday morning the vaudeville section of Broadway was

agog with a story that the Orpheum Circuit had washed all names off the door of its suite on the sixth floor of the Long Acre Building. Not alone had the Orpheum Circuit attended to this, but it had removed the directory from the hallway wall, broken off all relations with the United Booking Offices, and intended to leave the building the same afternoon. In connection with the disruption of the Orpheum-United connection, the story had it that Pat Casey notified the United he would not book any further acts with that agency, and had aligned his booking office with the Orpheum.

The facts were that Mr. Beck had ordered the directory sign taken down for the removal of the Anderson & Ziegler name from the list. Also that of John J. Murdock's. Mr. Beck's name on the door was removed from there some weeks ago when a change was made in the main office entrance.

It was 4 p. m. Wednesday before Mr. Casey heard the report. He said that although on the sixth floor about ten times that day, he had failed to notice the removal of the directory. Casey laughed at the yarn, saying it had a little something on any he had heard yet.

Another phrase of the same "street rumor" was that Mr. Casey would handle all the bookings for the William Fox houses, removing them from the Joe Wood office to his own. Casey also disowned this report. He has been booking for some time the Sunday vaudeville bills in Fox's Academy of Music. At the Joe Wood office, Mr. Wood said that anything might happen on the "small time." Ed. Kelley, Fox's representative in the Wood agency, denied all knowledge of any intention to leave.

Any young man around the Long Acre Building nowadays, with little to do and a lively imagination, can change the map of vaudeville in thirty seconds. He can tell a yarn on the ground floor, and it will beat him up the elevator, besides starting all the telephones near Times Square on a record breaking run.

The tale of the offices of the United Offices having been locked Wednesday morning, while a terrible wrangling went on inside among the managers were incidental to the main yarn of the Orpheum following this meeting by the removal of signs.

A customary meeting of United managers was in session Wednesday forenoon. The object of it from reports was to settle whether S. Z. Poli should use certain acts from the "blacklist" that he had settled upon. What was done did not become known. Poli has been pressed for features. There are several acts "blacklisted" by the United that the New England manager hopes to play. He is not alone among United managers in this hope.

NEW CINCINNATI AGENCY.

Cincinnati, Sept. 15.

Walter Canfield, George P. Kerl, and Will S. Sheridan have formed a company and opened a booking exchange in the Mercantile Library Building. Mr. Canfield was formerly manager of the Auditorium. Mr. Sheridan was for many years a black-face act on big time.

For the present they are offering twelve weeks in this immediate neighborhood. Mr. Sheridan will have charge of the booking and routing of the acts, and Mr. Canfield will give his attention to securing houses.

MIDGETS MAKING STORIES.

London, Sept. 7.

Upon the site of the burned exposition at Brussels will be erected a mammoth "Midget City." It will require hundreds of the small people, who will be draughted from all parts of the world.

The "City" can not be completed before nekt spring. It will be under the management of Tschuschke, a handler of the Lilliputians.

Cincinnati, Sept. 15.

Gerson's Midgets, now at the Cincinnati Festival, where they have scored a very big success, are due to have trouble in securing the fulfillment of their Shubert contract for the New York Hippodrome, according to a report.

The Midgets have an agreement with the Shuberts for twenty weeks at \$2,250 weekly, it is said. They were to have returned to the Hippodrome, following this engagement.

The story is that the Shuberts claim the present lot of little people are not the same ones who previously played for them, and have declared the date off. A law suit may follow, but meanwhile Gerson has written a New York agent to look out for some other time for the act.



THE GREAT ARIADNE.

In the prevailing search for "something new," WILLIAM L. LYKENS is preparing a vaudeville act, which he announces as a pleasing and sensational novelty.

The principal is an importation from Budapest. A beautiful young girl, known there as "THE GREAT ARIADNE."

Pictures of the young woman fully establish her claims to beauty, which, it is said, is greatly enhanced by a quaint and charming personality and a magnificent soprano voice. To say nothing of a superb figure, which, it is whispered, will find opportunity for display in the act.

DR. PERIN'S LOSSES.

Dr. Carl Perin ("The Man Who Knows") lost a couple of things this week. One was his agent, and the other, this week's engagement at Hammerstein's.

Dr. Perin was billed during last week at Hammerstein's to hold over for another period of seven days. Toward the end of the first week's engagement, business sort of collapsed at "The Corner," not improving over the earlier part of the week, when the weather was very warm.

In addition Old Doc Perin had a habit of making disagreeable remarks, so William Hammerstein called the "hold over week" off.

The other loss was Doc's agent, Al Sutherland. Mr. Sutherland listened to his "act" spelling, and offered a few suggestions. The Doctor did not follow them. Mr. Sutherland resigned as representative.

"The Masked Marvel," another vaudeville "feature," last week, closed the run at the American Saturday. Towards the finish he was opening the show. At the commencement of the week's engagement, "The Masked" ended the performance.

LOTTIE GILSON DYING.

Wednesday the physicians at Bellevue Hospital pronounced Lottie Gilson in a precarious condition, with but a few days of life at the most left to her. She was removed to the Hospital Monday, from 268 West 39th street.

Within the past year Miss Gilson made two attempts to return to the stage where she had become a huge favorite in years passed. In Chicago she reappeared, fairly successful for a time, and repeated the attempt in New York. After a few weeks in each section, Miss Gilson dropped out of sight. It was reported at the time that ill health caused her withdrawal.

In the early days of the forthcoming "variety-vaudeville" when Lottie Gilson was known as "The Little Magnet," she was one of the big variety stars of that day. Miss Gilson was the first to coax the audience to join in the chorus of songs, a practice that has of late become quite common.

In 1900 she married J. K. Emmett, a son of the famous "Fritz." Later they were divorced. Mr. Emmett retired from the stage about that time, going into Wall street. Miss Gilson's first husband was Thomas J. Ward.

MILES DECIDES TO STICK.

Detroit, Sept. 15.

C. H. Miles has withdrawn all notice of withdrawal from the Pantages booking contract, made by the local manager in New York about two months ago. The agreement gives a sixty-day privilege to either manager to cancel. Miles forwarded his formal notice that he would discontinue the Pantages bookings for his three houses. This was followed by negotiations with the Keefe-Churchill combination in Chicago. Now Miles has decided to stick to Pantages, and this decision is reported as final.

Edgar Atchison Ely, with a planist, is "trying out" a new turn.

ONE THEATRE TO GO.

With New York city overflowing with theatres, built, building and proposed, the lists will be decreased by one before May 1, next. The theatrical deserter is to be the new City theatre, recently erected at a cost of about \$1,000,000, including the site, on East 14th street.

Condemnation proceedings will probably be brought within three or four months to extend Irving place. The City is directly in the path of the improvement.

It is owned by the City Theatre Co., composed principally of "Big Tim" Sullivan and George Kraus.

EVERY LITTLE HELPS.

Pending her engagement to star in a Shubert production, and surrounded by creditors, named in a bankruptcy petition filed Monday, Grace Van Studdiford will again try vaudeville as her means of livelihood, until the prima's name commences to grace a Shubert pay-roll.

In the four years since Miss Van Studdiford appeared as a "single" singer in "one," she has had marital and financial annoyances. Returning to vaudeville at \$1,000 weekly will be some solace, if her representative, M. S. Bentham, succeeds in securing her engagements at that figure.

Miss Van Studdiford's sister, Mary Quive, is a recent debutante in vaudeville. She is also a "single," and once understudied her relative in "The Golden Butterflies."

LILY LENA IN THE EAST.

Lily Lena has returned to New York after a return visit to all of the Orpheum theatres in the West. Miss Lena may be induced to remain in the East during the present season. She has not played around this side of Chicago in two years, to any extent.

A brand new repertoire of songs to the Easterners has been secured, along with another collection of mysteries of the feminine wardrobe, for which Miss Lena is equally noted, with her songs.

Her success on the Orpheum Circuit the second time was even more pronounced than during the first visit.

MASSE DUE.

Leo Masse was due in New York yesterday to take charge of the Marinelli agency. Charles Bornhaupt left as manager Thursday. One of Bornhaupt's final official acts for the agency was to place Jean Marcel's "Pictures" (Hfe) over the United time, opening Oct. 10 at Montreal.

TWO IN GREATER CITY.

With three "small timers" on their books, the Shea-Buckner firm of promoters claim they will have two more, both in Greater New York, ready to open before Oct. 1.

The partners will not name the houses, but say both will be operated by them at 10-20-30, with big bills.

With the opening of their Chester, (Pa.) house Sept. 26, the other three theatres will be in full blast. Elmira and Corning, the firm's towns, started Labor Day.

REPAIRING "DON'T LIE" SHOW.

Al Fields and Dave Lewis, the features and owners of the musical comedy "Don't Lie to Your Wife," at one of the Shubert houses in Philadelphia last week, closed the piece after the performance Saturday night.

For about three weeks the production will undergo a thorough overhauling, and the book will be rewritten.

Fields and Lewis may take a flyer into vaudeville for a week or so, while the show is undergoing repairs.

Chicago, Sept. 15.

The Fields and Lewis production, first presented last summer in Atlantic City for a "try out" and which was to have been reproduced this week here, has been indefinitely postponed.

MALE DANCER WITH GENE.

For the forthcoming Klaw & Erlanger production which will surround Adeline Genee, the theatrical managers have engaged a Russian male dancer of note, one T. S. Bekefy.

The contract was consummated through the Marinelli agency. Mr. Bekefy will open as the male principal pirouetter of the company, appearing with Genee in several scenes.

MISS COGHLAN, THE DAUGHTER.

Gertrude Coghlan with her husband, Mr. Pitman, are about to enter vaudeville in Minnie Dupre's former piece, "The Minister's Wife." Mr. Pitman supported Miss Dupre.

The couple will be placed for the "big time" by M. S. Bentham.

Gertrude is a daughter of Rose Coghlan.

CHEERED ACQUITTAL.

Boston, Sept. 15.

Celia Clarke, who, with W. G. Bryson, filled time in vaudeville, in a sketch known as "Schultz's Visit" was arraigned before Judge Sullivan, in the municipal criminal court, Monday, charged with the larceny of clothing valued at \$110. She was found not guilty and discharged.

When the verdict was made known, over two hundred spectators, who filled the court room, stood up and cheered for the girl. Her partner was the complainant. The court discharged her for lack of evidence.

RECORDS FOR JOHNSTONE.

Boston, Sept. 15.

At the Aviation Meet here, Ralph Johnstone, in a Wright biplane, was credited with three records this week, for distance, duration and accuracy.

Johnstone remained in the air Monday three hours, five minutes and forty seconds, flying 87½ miles. Upon landing the aviator came down within five feet of the white flag set upon the ground, giving him the third and accuracy record for the afternoon.

COHAN'S "PRINCE AND PAUPER."

A piece founded upon "The Prince and Pauper" is to be written by Geo. M. Cohan for Nora Bayes and Jack Norworth. They will appear under the Cohan & Harris management, and in the piece, about the first of the new year.

Until that time the couple intend continuing along in vaudeville at the usual trifle received by them, \$2,500 weekly.

AGENT MARRIES PRIMA DONNA.

Jack Allen, of the Weber & Allen office, has been reported to have undergone an operation which makes him the better half of Hazel Crosby, at present the prima-donna of "The Jersey Lillies."

Allen became acquainted with Miss Crosby while she was singing in a combination house in the neighborhood of Amsterdam avenue and 145th street. Maurice Frank thought that he had discovered a "find," in this young lady and took Allen to hear her sing. Allen became smitten and asked for an introduction.

At the beginning of this season Jack obtained for her the position of prima-donna with "The Jersey Lillies" and just before the show opened its season, Allen and the young woman are supposed to have been married in Waterbury, Conn.

TWO ACTS OR NONE.

Mr. and Mrs. Nat Willis must register on each vaudeville program seeking one or both for the present season, according to the head of the family, now in London. Mr. Willis has notified his agent, M. S. Bentham, that he and his wife (La Belle Titcomb) are willing to return to America for \$1,400 on the joint account. They will come back for as many weeks as the contracts are supplied.

Mr. Willis lately opened an engagement at the Palace, London. His wife commenced at the Coliseum Sept. 5, minus the white horse on the back of which she made a statuesque figure in the theatres over here last season. Mrs. Willis started her London engagement as a "single singer."

In the adjustment of the gross amount, Willis is reported as apportioning \$800 to himself, and \$600 to his better-half. Last season Mr. Willis received \$800 for each week he played a "United house."

TRAVELING INCOGNITO.

Pittsburg, Sept. 15.

At the Grand Opera House this week is Adele McNeill, a handsome young woman who is appearing as a "single" singer.

In private life Miss McNeill is Mrs. Walter F. Keefe. Her husband is the well known Chicago agent. Mrs. Keefe lately tackled vaudeville. Before her marriage two years ago, she was prominent in musical comedy, possessing an unusually attractive voice, which is still with her.

Miss McNeill admitted when asked that she is Mrs. Keefe, but said she preferred to cling to her stage name while in vaudeville. Miss McNeill said her husband had offered no serious objection when she jokingly suggested that his wife might try to "make good in vaudeville," so she started upon the venture, relying upon Mr. Keefe's remark that "If she fell down, there were still 'three squares' waiting for her on the dining room table."

The father of A. Baldwin Sloane, the composer, died last week.

Gene Hughes is appearing in his new comedy farce, "Cartright You're Alright" at Proctor's, Newark, this week.



GENE GREENE.

Last week GENE GREENE made his first New York appearance as a "single" entertainer and was highly gratified at the manner in which his efforts were received. Mr. Greene is not only an artist, but also a proprietor, having four picture houses in Chicago at the present time, each returning a handsome profit weekly. MAX HART is directing Mr. Greene's vaudeville affairs. Mr. Greene is ably assisted by CHARLES STRAIGHT, who is well known as an accompanist through the country. Mr. Straight has composed many popular successes.

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ADVERTISEMENTS.

Rate card may be found in advertising section of this issue.

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Vol. XX. September 17. No. 2

Jack Lewis has taken Harry Casey for a partner, and intends offering a new turn away from the "Rah, Rah" thing.

Joe Vion, formerly a Morris Circuit manager, is traveling in charge of "The Climax," now playing in Boston.

A. M. Thayer and Co. appeared at the Union Square Wednesday night in a sketch. It is about seven years since Mr. Thayer played in vaudeville.

Maurice Frank who is in the Pantages office with Louis Pincus, has started divorce proceedings against his wife, known to vaudeville as Florence Hadley.

Ollie Young and April have received a route for thirty weeks over the United time this season. The act first plays New York at the Fifth Avenue.

Mr. and Mrs. James R. McCann have returned to New York from a Western coast tour. They appear at the Fifth Avenue Sunday in their new comedy sketch.

Marie Layton, who was divorced from Charles Canard, May 23, last, married W. H. Caustin (known in pugilistic circles as "The Baltic Kid") June 11, at Crown Point, Ind.

Eddie Garvie has given up the proposed partnership with Bob Dalley, and will appear with Pacie Ripple in "Dreams," a comedy act, booked through M. S. Bentham.

Poll's Springfield, opens for vaudeville Oct. 17. Stock companies still remain at the Poll's in Wilkesbarre and Worcester, with no date for a change set.

The Nemo, William Fox's renamed Lion Palace, will not open Monday, as expected. The seating capacity of the house has delayed the premiere, without date.

Alf T. Wilton has sent out cards saying that "Suonare" is a beautiful young woman, who will present a novel act. Her debut is scheduled about Sept. 26.

Miss Platt, of Gavin and Platt, played Lillian Mortimer's role in a sketch last Sunday at Milwaukee, besides appearing in her own act with Mr. Platt.

Mabel Berra, who made a hit abroad during the past year, is expected to return to the States about Oct. 17. Vaudeville dates over here are being arranged for her by Alf T. Wilton.

duction offer, which has been tendered to her.

Howard Herrick has been appointed special press representative to Rose Pitonof, for her final week at the Fifth Avenue. Mr. Herrick has arranged to have the girl attempt to swim from the Queensboro Bridge to Coney Island Sunday morning.

Cotton Bros., a foreign "strong act," reached New York Monday, coming from Australia on their round-the-world trip. They will probably show locally within a short time. Pat Casey is the booker.

"The Defaulter," a protean playlet written by Dudley Clements (treasurer of the Colonial, New York), will be presented for the first time at

De Marlo gave performances before a couple of crowned heads on the European continent. In Australia the contortionist received a studded watch as the gift for the free show, and the Queen of Holland presented him with a diamond medal for the performance before her.

Jake Lubin, an employe of the Miner Estate for the past fifteen years, has resigned as the manager of the Eighth Avenue theatre, to take effect to-night. He joins the Marcus Loew forces and will be the manager of Loew's 7th Avenue, when it opens. Fred Follett will replace Lubin at the 8th Avenue.

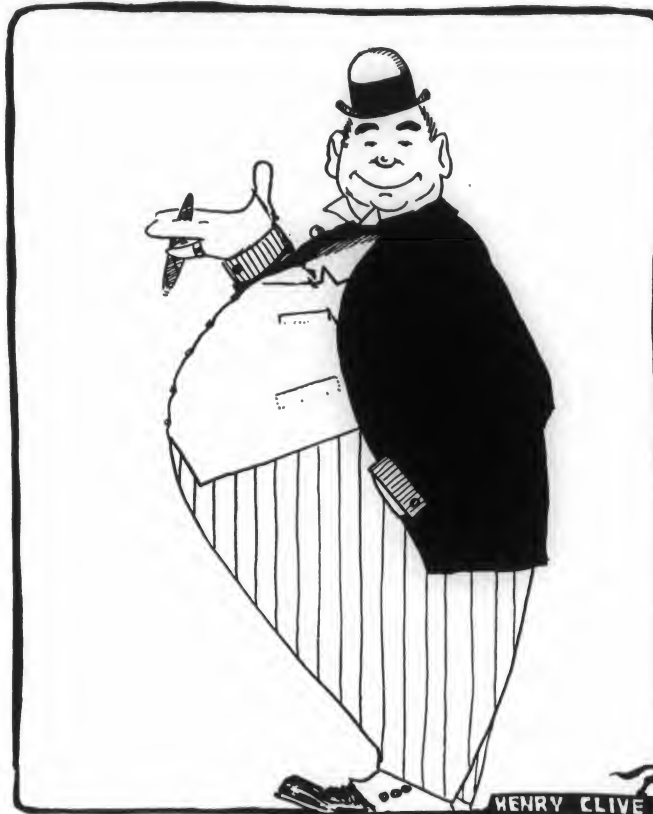
Alva York, who made her debut at the American last Monday, has been signed to be the feature at the Manhattan next week for the Loew office. Miss York has fifteen weeks of the Loew time, after which she is to go back on the Morris Circuit and play the western houses of that office, in conjunction with the Churchill houses.

Foster and Dog were on the stage of the Casino, Asbury Park, last week when the orchestra drummer called Foster's attention to a fire blazing back of the stage. Foster continued his act, walking among the audience while his "mind reading" dog did his tricks until the fire was extinguished. The act averted what might have been a serious panic.

"The Blue Mouse" will be the first stock production of the Vail Company at the Plaza Monday. Prices are to be 10-20-30. The Kraus-Vail Company claims to have a contract for the theatre with the Morris Circuit for the present season, with a further option, the agreement subject to termination upon a two weeks' notice.

Shreveport, La., is the home of the Saenger Brothers, who have a drug store there. Very shortly the druggists will combine the duties of managing a theatre with the filling of prescriptions. They have purchased a site, and intend to "build a theatre with a Turkish front." Because of that, the brothers mildly mention that they would like a "simple" oriental name for the house. The latest Orientalism heard in New York is "Mooch."

Frank Tinney, the blackface comedian, who alternated at Hammerstein's and the Alhambra last week, did not play at the Orpheum, Brooklyn, this week, through the serious illness of his mother, Mrs. H. F. Tinney, in Philadelphia. Tinney was summoned home last Wednesday, but returned to play the night engagement. Although he hurried back to Philadelphia Friday, when his mother submitted to an operation, he returned to New York and finished the week at the theatres here. Tinney will play at Baltimore next week if his mother's condition improves. Gene Greene playing at the Fifth Avenue, filled his place at Hammerstein's at last Wednesday's matinee and his Alhambra position was filled by Hawthorne and Burt.



THEATRICAL PHRASES
 BY HENRY CLIVE
 "OUT IN FRONT."

"Williams and Walker's 'Chocolate Drops,'" with King and Bailey, sail to-day for the continent, opening at Hamburg, Oct. 1, booked by the Marinelli agency for the next three months on the other side. Geo. L. Archer sails with the act, to manage it.

"The New Leader" is at Union Hill this week ("trying out"), played by Sam Mann and Co. It is a bit introduced last season by Mr. Mann in a show and rewritten for vaudeville by Aaron Hoffman. M. S. Bentham is placing the act.

George Felix and the Barry Girls are in Camden this week, taking off the edges of their revised act. Lydia Barry (Mrs. Felix) may accept a pro-

duction offer, which has been tendered to her.

Young's Pier, Atlantic City, next week. William Boyd will be the central and only figure in it.

Jack Wilson left the Colonial bill Tuesday, Ed Morton stepping into the vacated spot. Andy Rice replaced Harrison and Bernard Tuesday at Hammerstein's, Lee Harrison's hoarseness having caused the team's temporary withdrawal.

The Rigoletta Brothers open at the Orpheum, Brooklyn, Monday, having postponed their engagement for the Colonial this week to avoid showing for the first time in New York in a rush. They arrived from the other side last Saturday, with a car load of baggage.

'BROADWAY BURLESQUE' RAISING STANDARD OF SHOWS TOO HIGH?

Eastern Wheel managers complaining that Columbia Theatre is the cause of this season's expensive burlesque productions.

Eastern Burlesque Wheel managers are discussing quite freely the Columbia theatre proposition. The Columbia is a spoke of the Eastern Wheel, and is known as "The Broadway House of Burlesque." As a matter of fact, the Columbia is on Seventh avenue, Broadway is close by.

Eastern Wheel managers are saying that the Columbia is mostly to blame for the expensiveness of the Eastern productions this season. This expense, it is claimed, will eat too largely into possible profits, and that there are not sufficient theatres of equal calibre on the Wheel to make it worth while to equip for a "Broadway showing."

Salary lists and initial investments have jumped up frightfully, claim the burlesque managers. The complainants are not the newest managers, but generally the seasoned ones.

One Eastern man said this week: "They are carrying it too far. We are out of burlesque. Everybody is trying to give a 'Broadway show,' and all because of the Columbia."

"Just think of it! Suppose we play in the Columbia to \$7,000. Then we must go over to Philadelphia and play in a house where the total capacity isn't \$3,000 on the week."

It is also said by the Eastern people that the opening of the Columbia has cost the Murray Hill, another Eastern house on 42nd street, from \$800 to \$1,000 weekly in lessened receipts, this amount having been diverted into the Columbia's box office.

Travelling shows play at the Columbia on a percentage basis, the road manager receiving 45 per cent. of the first \$5,000 taken in, and 50 per cent. of all over that amount. The usual terms on the Eastern Wheel are 50-50.

The difference in the percentage is reported to be through an effort on the part of the Columbia Amusement Co. to have its "Broadway theatre" show an earning of seven per cent. on its capital stock. This arrangement, according to the story, was entered into at the time the theatre was proposed, and with the understanding that unless the Columbia, with burlesque, made this showing within two years, the theatre could be sub-leased for other than burlesque purposes.

Before it was finished, Henry B. Harris offered \$55,000 yearly for the house, and there were other propositions to lease.

The Eastern managers seem to regard the present season as a trial one for the Columbia, admitting that on its face, the house will be successful in the money end, although the operating expenses are quoted as very high, nearly equal to any theatre on the main alley where admission runs to two dollars.

MAKING IT FOUR-CORNERED.

The Leavitt-Mason snarl over the "Rentz-Santley" show on the Eastern Burlesque Wheel received its third or fourth corner this week, when a demand was made upon Jack Mason by Bobby Matthews for an accounting. Mr. Matthews has retained Phillips & Steinhart to represent him.

Following the disposition of some of Mason's half interest in the show to Charles M. Pope, Mason sold one-half of his one-half (or a quarter of the whole) to Mr. Matthews for \$2,000. At the incorporation of the Mason Theatrical Co., with Mason and Pope as directors, and the claims set up by the Leavitts, Mr. Matthews thought he required legal advice.

The lawyers made the demand upon Mason in behalf of their client. Early in the week it looked as though all the parties concerned might gather around the table for a peaceful understanding.

Philadelphia, Sept. 15.

When the "Rentz-Santley" show left town Saturday the affairs of the company were in a badly muddled state. It will probably need the service of the directors of the Columbia Amusement Company to straighten out the tangle.

Abe Leavitt, accompanied by James E. Earley, who was deposed as manager by Jack Mason before the show came here, reached town Friday for a conference with Mason, but according to both sides nothing was accomplished that would add to a peaceful settlement. Leavitt, angry, did not hesitate to make his feelings understood.

The whole trouble seems to have arisen from the sale of Mason's holdings to Charles M. Pope. It is understood that Mason disposed of his holdings to Pope and Bobby Mathews (Mathews and Ashley). The latter stated when here last week that he had sold his holdings to Pope, which would give the latter control of the fifty per cent. originally given to Mason by the Leavitts for a consideration.

Leavitt claims that he or his brother has never received a cent from Mason or Pope, and that Mason violated the agreement with the Leavitts by discharging Manager Earley without consulting them and other acts contrary to the conditions of the contract entered into. Leavitt came here to claim the show and said he would assume charge. On the other hand Mason declares he will stand pat.

It is very likely that there will be a conference in New York this week as the show plays Brooklyn. There will be several changes in the cast according to Mason, while Leavitt declares the show will remain the same and that Mason has no authority to discharge any one without his consent.

THE WESTERN'S CENSORS.

So far no "censoring" has occurred with the attractions of the Western Burlesque Wheel. At the New York offices of the Empire Circuit, it was said this week that the Western Wheel executives did not believe in a hurried visit to its shows, and that no Censor Committee would start forth under a couple of weeks to come.

The committee will likely be composed of Harry Martell and James Lowrie. James H. Curtin may become a member of it.

It was denied that the Empire's offices that negotiations are on for the Dewey theatre, though it was admitted that the western circuit would like to have the Dewey back, as well as the Gotham, Harlem. From William G. Fox's side, it was said this week that the deal for the Dewey with the Western Wheel is drawing more closely to a finish. Fox has both the houses under his control.

The Eastern Wheel Censor Committee is due to return to New York next week. No specific report of its findings has been received since they left, although the equipment of new sets of wardrobe for the Al Reeves show in Philadelphia last Monday is said to have been at the behest of the committee.

One company now in New York was ordered wholly re-framed before the committee left.

When "The Serenaders" left for Philadelphia Sunday, Jack Slinger carried ten new people with him, to replace members who had appeared in the production last week in New York.

Wednesday afternoon a conference was on, VARIETY was informed, between representatives of the Empire Circuit Co. and Fox. Whether these representatives were men connected directly with either, it was not said, although that the conferees were attorneys was hinted at.

BUYS FOR ONE-NIGHTERS.

Pittsburg, Sept. 15.

As the result of a disagreement with one of the women principals with T. W. Dinkin's "Jolly Girls," Harry Le Mont, who owned and staged the afterpiece ("The Dizzy Wizzy Hotel") closed with the company here, selling the hotel act, stage effects and properties to Sidney Wire and left for his home in Johnstown, N. Y.

La Mont's role is being filled by another principal, and the Dinkin's show is using another afterpiece. Wire is arranging to put "The Dizzy Wizzy Hotel" out on the one-night stands.

Wire is connected with the publicity department of the Big Land Show, to be held here next month.

HOBOKEN NOT PROMISING.

Hoboken, N. J., Sept. 15.

The shift of the Eastern Burlesque Wheel stand in this city from the Gayety in one part to the Empire in another, holds out no glittering promise for the season.

The biggest drawback to usual profit in the show business here is the loss of performances on Sundays. It is said that there will be no Sunday shows any time during the season.

The Empire opened with burlesque a couple of weeks ago, and is reported not to have reached the \$2,000 mark for the week since then. At the Empire the great bulk of business will be drawn in the evening, according to showmen, who say that there will be great difficulty in obtaining any substantial money at matinees; also that the matinees show, if a draw, will not attract at night, with the reverse likewise true.

The Gayety, leased by Dave Kraus to the Washington Street Amusement Co., is out of burlesque for many years to come apparently. The Amusement Co. holds a lease for five years, with an option of five after that. A Corse Payton stock company now holds the stage of that theatre.

\$750 EXTRA ATTRACTION.

The Empire Circuit Co. (Western Burlesque Wheel) has placed Daisy Harcourt under a contract for twenty weeks, at \$750 weekly.

Miss Harcourt's engagements as an extra attraction for the burlesque theatres starts next Monday at Boston. This week she is strengthening an Eastern Burlesque Wheel show at the Gayety, Brooklyn. Jos. Shea is her agent, who sent the contract through.

TOM MINER IS HOME.

Tom Miner, who has charge of the road shows of the Miner estate, returned to New York Tuesday, after a vacation in Maine. He spent considerable time hunting and fishing. Although Mr. Miner left the city last June, he returned for a two weeks' stay to have the Miner attractions ready for their road journeys. H. C. Miner expected to take a brief outing, but was unable to leave. The hottest days found him at his desk in the Miner offices in the Knickerbocker Building.

B. Obermeyer sailed for London Sept. 13 on the Kaiser Wilhelm der Grosse.



Of MEIER and MORA, who have just returned from an extended vacation in Scotland.

What the Kansas City "Post" said of Miss Mora:

The cleverest English comedienne appearing in Kansas City is Miss Mora of the Meier and Mora team. She sings topical songs characteristic of the London music halls but avoids the suggestiveness which has marked the selections of other English comedienues, notably Vesta Victoria and Alice Lloyd. Miss Mora won much favor.

CAN PLAY "HIGH CLASS."

While the first programs at the two new Loew theatres in the uptown section of New York will have the usual Loew Circuit bill of six acts and pictures, when opening around the expected date now set, Oct. 3, there is nothing in the agreement reached between Percy G. Williams and Marcus Loew to prevent the latter offering programs of the highest grade, provided that the usual Loew scale of admission (10-15-25) is not exceeded.

This was the statement made this week by an interested party. Through the understanding entered into, the Alhambra Roof discontinues its "picture show" with this week's closing.

The Williams-Loew transaction is said to have brought about a little chilliness the early part of the week between William Morris and Loew. By the deal, Morris lost the bookings for what he expected would be two "first class" theatres, playing the Morris best acts.

No one versed in the vaudeville business seemed to be in a position to explain the shift about on Loew's part, whereby he decided to forego the "big time" in the two new houses, for no consideration, excepting "friendly relations" (with Williams). Some people claim that if that is all that was behind the transaction, Mr. Williams must have been agreeably surprised to find himself so easily relieved of "opposition" at two points, with the consequent worries, among other things, that "opposition" brings.

OTTAWA'S NEW HOUSE.

Ottawa, Can., Sept. 15.

The new Family theatre will commence its first season Oct. 1. The house has a capacity of 1,400. It will play "pop" vaudeville under the direction of the Mark-Brock Co., Buffalo. The Loew Circuit of New York is to furnish the shows.

The Family will make the eighth theatre on the Mark-Brock list. Five are in the "big-small time" class.

M. S. Epstein, the general manager for the Mark-Brock concern, was in New York early this week. He said the circuit was out after other houses, and expected further additions shortly.

Mr. Epstein will reach New York every other week, making his headquarters at the Loew offices. The Mark-Brock theatres are having bills laid out for three weeks ahead in the Loew Agency.

GIRARD IN "POP."

E. F. Girard, formerly manager of Percy Williams' Gotham, East New York, and who has successfully managed many of the big shows at "Dreamland" and "Luna Park," has purchased an interest in the Crescent Comedy Theatre in Brooklyn, playing vaudeville and pictures. The house will open to-day.

Dairy Harcourt is the special attraction at the Gayety, Brooklyn, this week.

The New Orleans Orpheum opened Sept. 11, placing the full string in commission.

SHEEDY TRYING AGAIN.

There was a short hearing of the protest of the White Rats of America against the issuance of a license to the National Booking Office, of which C. Wesley Fraser is the head, in the offices of the Commissioner of Licenses Monday morning, a further hearing was adjourned until Thursday of next week.

Another hearing scheduled for next week is the protest, also of the White Rats, against the issuance of a license to the M. R. Sheedy office, which has been set down for Monday morning. This is the second application that has been made by Sheedy. In the former case the White Rats also protested, but since then J. J. Quigley, an officer in the defunct I. B. A., has been granted a license by the Commissioner, there being no protest made in his case.

In view of this the Sheedy side maintains that they are also entitled to a license, stating that one officer of a corporation is as responsible as another for the actions of the corporation.

The United Booking Offices attorney appears for the defense in the Fraser protest. At the hearing next week, it is said that voluminous affidavits will be presented in Fraser's behalf. Rumor said Thursday that those affidavits were then being prepared.

It is also rumored that testimony has been gathered against an agent in the Long Acre Building for a test case of the new agency law. The agent may be placed under arrest for a violation of the statute upon an allegation that, as "representative," or "manager," he is acting as an agent without being duly licensed. It is believed the Commissioner of Licenses is informed of the attempt, and will institute the necessary proceedings upon proper testimony being presented to him of an alleged violation.

28 EXITS AT MANHATTAN.

For some weeks, carpenters and painters have been at work on the Manhattan. Some decided alterations have been made. The house now has twenty-eight exits and a new stairway leading to the balcony. An alley-way has been made of cement on the east side affording new ways of exit.

TERRENCE AFTER HIS BALANCE.

Ted Marks has a lawsuit on against the Cinephone Co., of America, for \$350, balance due. The company desired to secure Jack Johnson for some "talking pictures" and detailed Ted to get the heavyweight champion. The understanding was that the pugilist was to have \$5,000, while Ted was to receive \$500 for making the arrangements.

Ted was given \$150 before the deal was closed, but the Cinephone Co. refused to recognize Terrence further in the transactions.

Johnson, who is a pretty astute business man outside his profession, got his before he performed before the camera.

Gus Dreyer is looking after Ted Mark's interests in the case.

PRODUCTIONS IN HAND.

With Felice Morris and Co. opening at the Orpheum, St. Paul, Sunday, in Edgar Allan Woolf's "A Call for Help," Charles Feleky, of the Orpheum Circuit's Producing Department, has started in full swing, with others to follow during the season.

What is said to be a powerful play on the subject of phisic powers is in preparation, but yet unnamed. The Producing Department will equip this piece on broad lines, with a cast unselected as yet.

For Mildred Morris, Mr. Feleky is preparing two sketches, "Susan's Gentleman" by Kate Jordan, and "The River of Light" by Nellson Morris. Miss Morris will have both pieces in her repertoire, making a stay of two weeks in each Orpheum house, alternating with the playlets.

Besides these there have been accepted by the Department director, two sketches written by Alfred Hollingsworth, and another by E. Van Zile. The latter is named "Back From Africa."

At present the Circuit is offering three pieces, first shown at the fag end of last season. They are Marion Murray and Co., "The Code Book," and Carl Saueremann in the Actors' Fund prize playlet, "The Old Flute Player."

A LEGITIMATE CAST.

Victor H. Smalley, who writes sketches, produces them, and manages the Dan Casey Co., claims he knows a news story when he makes one. This is of his latest manufacture. The facts contained therein came as an afterthought:

"Handcuffed," a Smalley sketch, is to be presented for the New York showing this Sunday at the Academy of Music. Monday Mr. Smalley proposed to the United Booking Offices and other managers that they call at the Academy to-morrow, look his piece over, and if they did not admit it contained all the ingredients of a successful comedy act, he would never again request them to give up their Sunday off.

On the other hand, if they agreed with him Smalley (naturally an unbiased observer of his own handiwork) that "Handcuffed" was the goods, they should book it without any palaver. So the matter stands.

Now for the news part: Playing the piece are Mona Ryan, late of Mrs. Fiske's Company; Jos. Sweeney, who was with James K. Hackett, and James O'Neill, a player in Rose Stahl's support at one time.

Besides writing "Handcuffed," Mr. Smalley has turned out a sketch called "Guilty." He is undecided which one should have been presented first.

Polly Moran opens Oct. 3 for a tour of the Poli Circuit, placed by Pat Casey.

The Vaudeville Comedy Club will hold its annual benefit Oct. 23 at the New York theatre.

John G. Cowen, from Boston, is the manager of the American, New Orleans.

ED. REYNARD'S TROUPE.

Ed. F. Reynard's Troupe is in town, at the Fifth Avenue, this week. Monday Mr. Reynard and his educated manikins will appear at Hammerstein's for a week, thence the troupe will proceed over a series of engagements placed by Jack Levy, its advance agent, with the United Booking Offices.

On the front page of this issue are pictures of the troupe, including Messrs. Reynard and Levy, with Adam Sowerguy, the noted "small time" manager, secured by Producer Reynard specially for this tour of the East. In the centre oval are Seth Dewberry, the famous lion-hearted Constable of Hicksville, and Jawn Jawnsen, "The Lone Fisherman," from the same village. They are the only trained "dummies" in the world.

The pictures of Hicksville's two foremost citizens are reproduced this week by Mr. Reynard as visible evidence to his proteges that they are forgiven. Some time ago Dewberry and Jawnsen had a terrific battle in the trunk through Jawnsen claiming that Mr. Reynard featured Dewberry in the act above his own important self. Mr. Reynard reprimanded the boys, but would not forgive them until assured they had once again become friends.

Tuesday afternoon Dewberry and Jawnsen called at a photographer, had their likenesses cameraed, and returned the proof to Mr. Reynard as absolute proof of unanimity between them. Mr. Reynard for a reward places the picture before the world.

At the election in Hicksville, next November, Seth Dewberry has consented to run for Sheriff of Bing County. At Hammerstein's next week Mr. Dewberry will voice the well-known expression, originated by him. It is "Do it agin, gol dern yer, and I'll run you in."

MARDO'S OWN AGENCY.

Boston, Sept. 15.

Fred Mardo opened his own agency in the Colonial Theatre Building Monday, having ceased to be the William Morris representative here last Saturday.

Into the new offices, Mardo carried the greater percentage of "small time" houses the Morris office was booking. Most of these Mardo turned over to Morris when assuming charge of the Boston branch about a year and a half ago.

Murray Fell of the New York Morris headquarters, came on Monday to take charge of the Boston branch, but returned home Tuesday. There was not sufficient time left in the office to have kept Fell busy. Mardo's former assistant is now in charge.

Mr. Mardo states he has the bookings for twenty "small timers" in New England.

It is probable that the Morris Boston branch office will shortly be discontinued.

Wilfred Clark opens his season on the William Morris time in Baltimore Sept. 19.

A boy was born to Mrs. Katie Newcomb (Newcomb and Williams), Aug. 7, at Lake Charles.

ARTISTS' FORUM

Confine your letters to 150 words and write on one side of paper only. Anonymous communications will not be printed. Name of writer must be signed and will be held in strict confidence, if desired. Letters to be published in this column must be written exclusively to VARIETY. Duplicated letters will not be printed. The writer who duplicates a letter to the Forum, either before or after it appears here, will not be permitted the privilege of it again.

Editor VARIETY:

St. Louis, Mo., Sept. 11.

I noticed in VARIETY that Harry Lester, who played on the same bill with us at Washington, has "chosen" my idea of not playing an instrument, after leading his audience to believe he is about to play.

Let it be known that I am the originator of the above idea, (whether it be a piano or a cornet).

Thanks to Mr. Lester if he will omit that particular piece of business.

John Neff.

(Neff and Starr.)

Monrovia, Cal., Sept. 10.

Editor VARIETY:

Now I come! Why all this fuss about the Tennis Trio and Tennis Duo? This title belongs to me and was identified with me on all the big time, before the present Trio or Duo was heard of.

Among the club artists with me at different times in the Tennis Trio were Tom Breen, Lew Hawley, Hugh McVey and John Weston (now deceased). Myself and wife Jessie Millar were the original "Tennis Duo."

Alburtus (the First).

New York, Sept. 13.

Editor VARIETY:

In reviewing Miss Carrie De Mar's act you state she was the first to wear a "Hobble skirt" on the American stage. I brought the "Hobble skirt" direct from Paris, and wore one at the Columbia, New York City, Jan. 23, 1910.

I wish you would correct your mistake, giving the credit where it belongs, as I claim to be the first woman to wear the "Hobble skirt" in America. I also wore a travesty on the Hobble skirt, at the Plaza, New York, week June 6, 1910.

Daisy Harcourt.

Homer Mason and Margurite Keeler, in their new sketch, have been held over for next week at the Colonial.

Yorke and Adams, placed by Alf T. Wilton, opens at Newark, Monday, with a few weeks beyond that of United time contracted for.

George O'Brien has placed Kennedy and Rooney and Tony Pearl (single) on the Morris time.

HERE'S BILLY GOULD

By WILLIAM GOULD.

Poor old Dr. Perin (officer, take him out quietly, no violence, please).

I rode to and from the Alhambra last week in Frank Tinney's machine. It's a Park and Tilford or a Singer, I believe.

Chas. Gill, of "The Devil, the Servant and the Man," told me, that he "made up" with his wife, but he forgot to mention what grease paint he uses. (Cute stuff.)

Gene Greene came in from Chicago. Opened and did it. His cleaning up process is commendable.

Saw Jimmy Powers smoking a domestic cigar. I thought he was stuck on Havana. (Boy, close that door or the neighbors will know our secrets.)

Our boy Puggy saved Oscar Hammerstein from being assaulted by a 7th avenue conductor yesterday. Good times are in store for Puggy.

Dave Genaro and Ray Bailey left for Winnipeg a few days ago, sentenced by William Morris. With time off for good behavior, they should return to us in about ten weeks.

Chas. Gill asked me, again, to say that he and his wife "made up"—for the balance of this, read previous mention.

If you hear a loud long laugh anywhere in New York these days, don't inquire: Who is that noisy, good-natured person? It's Polly Moran.

The stage hands that put up Recto's building did a quick job. (Local stuff—no good for out of town.)

A lady asked an actor wit the other day this question: "What is the Lambs Club?" He replied: "The Lambs Club is a sleeping place for English actors, and a try out place for vaudeville sketches."

The glamor and tinsel of stage life is not all that it is painted and most of it is painted. To the spectator, we seem to be a happy careless lot, with no thoughts of sorrow and care. That is what we are paid for and that is why Mr. and Mrs. Audience come in to see us and get that idea. Little do they know of the inner thoughts of the artists, at times, for instance: I witnessed a sorrowing sight, last week. It was Frank Tinney's New York debut as a comedian. Tinney was playing Hammerstein's and the Alhambra and making a tremendous hit. In fact, they wanted to re-engage him for this week and all the time that Frank was on the stage, making the audience roar with laughter, the poor boy's thoughts and heart were in Philadelphia where his mother is not expected to live. I know that everybody who reads this will sympathize, as I do, with Frank.

A SELF-MADE MANAGER TO HIS BOOKING AGENT.

By J. A. MURPHY.

(Murphy and Willard.)

East Cranberry, O., Sept. 13.

Dear Mike:

The Stadium opened again last night and they didn't make none of them expensive alterations they blowed so much about at all, the only thing they done was to put up a striped awning which runs from the curb to the front entrance gate. I don't see what good it is unless it rains and then every body stays home.

They advertised a big vaudeville surprise but I guess they was surprised themselves more than any body and the way it come about was this. Most of my show actors got in late Monday and the Ramsey Sisters and Dare the musical comic come tearing up to the place in a hack and practiced their note music with the fiddlers along with the rest of them. When I come to tally up the troop I seen I had more actors than I had directions for but you botch things up so often that I didn't know who was hired and who was'n't so I let the whole lot appear at the matinee. Well I come to find out that these two acts was hired for the Stadium but the hack driver is mad at the Stadium folks so he drove them up to my place on purpose. They didn't find out they was in the wrong theatre till the show was out and then they was hoppin mad about it. The Stadium people thought they was'n't comin and telegraphed for extry actors in their places, so now they say they are goin to play in my theater all the week and I will have to pay them for it. Shep Wrenchy that manages the Stadium says it was a regular put up job and he is goin to sue me for abduction.

I didn't do so much business yesterday because the Rose Sydel show is at the Oprey House and Guppy and Fogg is with their troop. They didn't have no matinee of their town so the whole troop came to my theater. The Coke Burners Benevolent Society is goin to have a benefit and they have bought my show for Thursday night for \$200. The most money I ever took in at one show was \$153.50 so I will benefit some myself.

Shiveleys air drum Theater is shut and I guess it wont open up again another year. He says he only made about a hundred dollars on it all summer when he expected to make a couple of thousand so he figures that he has lost \$1,900. He has had an offer from the city to rent it for a dog pound and I guess maybe he will take it.

It has been kind of whispered around the saloons lately that another theater is goin to be built here but no one knows who is goin to do it. I shouldn't wonder if it was that Martin Beck feller that come through here once and bought the Skimmerhorn block. I wish he would come here and start a regular high toned place. It wouldn't hurt me none and it would bust the Stadium.

Adam Smerguy.

O. T. Teed, brother of James W. Teed (Teed and Lazell), died at his home in Cleveland last week.



LUNETTE SISTERS.

THE LUNETTE SISTERS are playing the American this week, making a sensational hit. They have just finished at the Lewiston State Fair, where they met with tremendous success, and are also booked for Allentown, Pa., Brockton, Mass., and Frederick, Md., State Fairs. OPEN TIME FROM NOV. 1ST. THE LUNETTE SISTERS are presenting an original act.

LONDON NOTES

VARIETY'S LONDON OFFICE

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe, if addressed care VARIETY as above will be promptly forwarded.)

London, Sept. 6.

Donavan and Arnold, who have been playing in the Provinces for the past month or so, will sail for home on the Adriatic, Oct. 5, after playing Liverpool and Manchester.

The Two Bobs have another week at the Tivoli. Then they will play at the Oxford. The Barrasford Tour will follow. The two boys have been booked to appear in a pantomime at the Theatre Royal, Dublin, season of '11-'12.

Archie Parnell leaves the rank and file Sept. 29, when Archie is to be married to Dollie Denton. He is of the De Frece office.

Leon Zeitlin has been accused by many of bleaching his hair, denied by Leon, reported one of the best lookers in the music hall business.

Blake and Amber returned this week from South Africa.

Dundas Slater, manager of the Coliseum, is back in London, after a three weeks' holiday.

Mannie Warner will accompany Henri Tozer (of the Syndicate) on a trip to the Continent.

Ritter and Foster left for the Continent Sept. 1, to play in Hamburg, Copenhagen and Vienna.

Harry Jolson was supposed to have been working this week at the Coliseum, but after seeing that he was to be placed "No. 3" on the program, the singer was taken ill.

There will be a mix-up next week in the vaudeville world, George Foster, acting for William Morris, intends to "injure" Joe Peterman and George Ricketts, if they attempt to play their version of "Chanticleer" at the Coliseum. Mr. Foster claims that Peterman agreed to pay Morris (who owns the English rights to the piece) a certain sum every week and he has not lived up to that agreement.

Sydney Hyman announces the following acts to play South Africa, sailing Sept. 10: Lew Aubin, Lionel Willman, Star and Leslie, Neville Delman and Mme. Alice Favier.

Montgomery and Moore on their return to the Coliseum repeated their former success. Rinaldo is another who came back, and he did so very successfully. La Belle Titcomb used poor judgment in selecting songs, and was billed badly. The singer, called "a Parisian Operatic Vocalist," opened her act singing "Cubanola Glide."

The father of the Sousloffs, now in America, is very much upset at the

treatment he claims to have had at the hands of De Flo, the impressario, who accompanied the act. The father at one time traveled with the act. He says De Flo induced the pair to leave him (Sousloff) and he is going to appeal to the French minister at Washington in regards to the matter. De Flo is well known in vaudeville circles, in London and on the Continent.

George Graves, the musical comedy comedian, will open in a comedy sketch at the Palace, Sept. 12.

Sam Stern opens at Coliseum, Sept. 12.

Nat Saunders and Norah Kelly are in London and might be tempted to work while here.

Lewis and Elvy are comedians who will start out with an act, written by Friend and Downing.

The Empire, Kingston, will probably be the next theatre on the outskirts of London to open. An independent company controls this hall.

Julia Rooney, formerly of the Rooney Sisters, is appearing about London as a "single."

Griff is negotiating and almost settled for a trip to the States in January. The juggler is fixing up a tour with William Morris.

Bransby Williams, at the Holborn last week, has two new items, one being a bit from "Hamlet," the other new comedy to replace the "penny showman." The comedy is in the character of an old canal boat captain, exceedingly funny.

Le Compt, working under the name of Captain Spaulding, at the Canterbury last week went on "No. 2," and from the reception the fire and hot lead eater should be able to get along on this side.

While nothing definite can be found out about the future of the London Pavillon, rumors are still in the air about the Moss & Stoll interests taking the hall over. The Pavillon is one of the best situated of all halls. If a contest were arranged as to which hall in the world the most people pass in a day, the Pavillon would win. The trouble lately however, with the house seems to be that the people keep on passing.

"Ship Ahoy" is the name of the next ballet for the Empire, London.

David Bliss, formerly of Rosen & Bliss, who handled the booking of United Co. Theatres, Ltd., is now conducting an independent booking agency.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, Sept. 5.

Ike Rose presented Rosa and Josef Balzek, with their bouncing boy, to a group of medical men Aug. 30. As an additional attraction the father of the baby was present, and he had the impudence to get on the stand and bow to the assembly. But of course it all makes a fine advert for Ike. The sisters are appearing at the Olympia as a side show.

Paul Ruez tells me he will keep the Parisiana as a concert hall though he is still running moving pictures. I hear he is now backed by some music publishers, among whom are Joubert and M. Joulot.

Marigny presented a new show Sept. 1, which is quite a novelty for this hall. Among the few vaudeville acts Misses Hammond and Wyatt, "the Sandow Girls," scored a big success. The other numbers are Louisa comic troupe; Les Rapidos, jugglers, and the 3 Sisters Mellile who have been at this hall all the season.

The Alcazar d'Ete closed Aug. 31, after a poor season. The Ambassadeurs closes next week, and also the Jardin de Paris. The Marigny will run till the end of September with the present program, and may remain open a couple of weeks in October.

Etoile Palace is doing particularly well since it opened Aug. 26. The program remains excellent, with the usual weekly changes. Big business is in fact being done at all the music halls, but the same cannot be said for the theatres.

Carmelita Ferrer, niece of the great Spanish agitator Ferrer, who was shot by the authorities, is coming to Paris and will be seen as a danseuse at a music hall.

Nouveau Cirque, which opened Aug. 26, was the scene of an accident the next day. Miss Dorsey, lion tamer, was severely mauled by a lioness. On the Sunday they showed the cage as a number, but the animals did not perform. Among the acts playing here are the Sisters Wittus, wire walkers; Oglos Trio, trapeze; Jeffrey Silant, Australian cowboy; Trilby and Svangali, musical suggestions (cleverly presented), and Adas and Alex, acrobatic novelties.

Marie Colombier, the rival of Sarah Bernhardt, has just died, at the age of 66. They passed through the Conservatoire at the same time, and were warm friends, Marie taking first prize, and Sarah second. About 1883 they became estranged, and Marie Colombier published a pamphlet entitled "The Memories of Sarah Barnham," to which the other actress replied by another pamphlet bearing the title of "Marie Pignonier." (Colombier means dove cot in English, and pigeonier

pigeon house, which will explain the intended wit of the grand tragedienne). This little feminine controversy caused much amusement, which is now brought to mind by the death of a clever but neglected actress.

When Sarah Bernhardt appears Sept. 19, at the London Coliseum she will play the second act of "L'Aiglon," by Rostand, also fragments from "Hamlet," "La Beffa," etc. She will take her own scenery and accessories to London, returning to Paris, Oct. 21, to prepare for her American tour.

Mme. Andree Megard, a popular French actress, wife of M. Cemier, actor-manager of the Theatre Antoine, Paris, was the victim of her own imprudence in an automobile accident, Aug. 30. While driving a motor car at a high speed in Brittany she lost control of the machine with serious results, and is now suffering from internal injuries which may keep her long from the stage.

"General" Ed. Lavine dropped out of the Marigny program Aug. 31, going to Amsterdam. He returns for six weeks in 1912, and may be placed in the revue that year, in which case the engagement will be for three months. He tours England next year.

Ba-Ta-Clan reopened Aug. 20, under the management of Mme. Rasimi, wife of M. Rasimi, owner of the Casino-Kursaal and Eldorado at Lyons, who also acts as an agent for the French provinces and Italy. Mme. Rasimi was formerly in business as a theatrical dressmaker, still retaining her connections.

By the decision of the Minister of Fine Arts foreign candidates for the conservatoire (national school of music) must in future present a certificate of residence from the Paris police when filing a demand to be allowed to compete for admission to the classes. For artists stopping at hotels the owner frequently assumes this duty, which is extremely simple and need cause no anxiety.

The Paris courts have decided a case of much interest to artists. In opposition to the Conseil de Prud'homme (a workman's arbitration tribunal), the 7th Chamber has decided that no indemnity is due an artist who has rehearsed a play and then been discharged prior to the production, unless there is a clause in the contract stating that after so many rehearsals, during which the manager will have had sufficient time to judge the talent of the said artist, he cannot cancel the engagement for incapacity without payment of an indemnity—amount of which should be stated in the contract. This does not apply to acts already formed, but is important for artists engaged for revues and who have to rehearse often several weeks in advance.

PARTNERS DISAGREE.

Chicago, Sept. 15.

The strained relations which have been known to exist for some time between George Spoor and his partner, Geo. M. Anderson, in the Essanay Company, are said to have reached almost to the point of open rupture.

There is a report that Spoor has been compelled to negotiate for a new producer under pretext that Anderson is compelled to be away from the home plant attending to business at the Los Angeles branch. This is taken as an indication that the final break between Spoor and Anderson is at hand.

Owing to the fact that Spoor together with George Kleine, and William N. Selig, the other big guns for the Patents Company out this way are in New York, these rumors could not be confirmed Wednesday afternoon. It is said however, that following the recent dismissal of A. M. Kennedy from his post as manager of Spoor's rental business, Kennedy connected with the old Melles Independent producing plant out here, and took with him so many of the operatives of the Essanay firm that a new force was necessary to continue the releases without interruption.

HISSED "A PATHE."

Hisses came from all parts of the Manhattan theatre Monday night when the newly released colored film of the panther hunt from the Pathe Freres plant was exhibited. The picture shows a panther writhing in pain in a jungle trap and, who, after being tormented by his captors, is shot in the head and killed by one of the hunters.

The panther is a fine-looking fellow. After he has tried hard to free himself, eliciting the sympathy of the audience he turns around to face the hunters and receives the full discharge of the gun in the eyes and mouth.

Manager Gane says he would have omitted the film had the hisses come earlier in the day.

RAPID PICTURE TAKING.

French scientists of the Marey Institute have successfully experimented in taking distinct moving pictures of live insects and in order to accomplish their object had to use a film that moved at the rate of 4,000 centimeters a second (something over a mile a minute), and 2,000 exposures per second were effected.

Under these conditions an exposure of 1-400,000th second gives a sharp image.

The infinitesimally brief lighting is obtained by means of electric sparks passed between magnesium points. In cinematographing a fly with this arrangement it is necessary that insect must be in action.

USING THE SUN.

Paris, Sept. 6.

An Italian, Silvio Doccetti, has invented a system of employing the sun's rays for projecting moving pictures. Explanations of the discovery will shortly be given in Rome.

"The Girl in the Taxi" is to open at the Astor, New York.

DIDN'T LIKE SCHEME.

According to reports, the negotiations for the purchase of the National Vaudeville Film Co., by the General Film Co. from Phil Gleichman and Al J. Gilligham have precipitated a condition of affairs that caused an upheaval in licensed ranks, and led to a lengthy meeting of the Patents Co., the session lasting Tuesday, Wednesday and Thursday of this week.

Gleichman was the owner of the National Film Renting Co. (Detroit), and Gilligham of the Vaudeville Film Exchange (Grand Rapids). Following the policy of consolidation advocated by the Patents Co., the two exchanges were combined under the name of National Vaudeville. The General Film Co. then proposed to buy the renting concern, and Gilligham came on to New York for a conference.

It is said that \$40,000 was offered him, payable as follows: \$5,000 cash, \$15,000 in notes payable in five years, and \$20,000 in stock of the General Film Co., and that the proposition was accepted. After his return to Detroit Gilligham is reported to have consulted Gleichman and after consideration reconsidered.

The licensed exchanges which have not yet sold out to the Patents Co., realizing the precariousness of their position, are in a dilemma. Until the formation of the Motion Pictures Distributing & Sales Co., some security was felt, for exchanges going independent were welcomed into the independent fold. Now the Sales Co. is not selling to exchanges promiscuously, according to report. It is said that a number of "licensed" exchanges who applied recently to the Sales Co. for admission were coldly received.

PICTURES FOR NOTHING.

London, Sept. 7.

Fred Wilmot, the Liverpool manager, has been in town for a few days on booking business. Besides the interests Mr. Wilmot has in vaudeville houses in the north, the manager has been building up a circuit of moving picture theatres that now amounts to a total of fifteen houses, with five more building.

Wilmot's running plan of these houses is quite novel and evidently up to now has shown good results. At the afternoon show tea is served gratis, and the price of admission to the theatres is the same as would be paid for the tea in the restaurants.

As Englishmen must have their tea in the afternoon it might be said that they get the pictures for nothing. The manager states the scheme may grow into a number of tea houses, with the pictures a side issue.

"MAMA'S BIRTHDAY PRESENT" (Kalem). Failure on the part of a husband to tell his wife where he had hidden her birthday present (black dog) and his unexpected departure from home, after the cook has left in a huff and two female guests arrive to visit the woman of the house, bring about a display of great fear on the part of the feminine contingent when they are awakened by the dog's efforts to escape from the closet. The three women go through quite a routine of facial expression, before they barricade the closet door and telephone for the town police. A telegram from "papa" after the neighborhood had gathered to witness the capture of the intruder, explains everything to the chagrined women. This film is good for subdued laughter, but it takes too long to work up the climaxes. The camera did excellent work.

VARIETY'S PICTURE REVIEWS

"THE TWO SISTERS" (Pathe).

The Pathe firm again chooses an attempt at suicide as the piece de resistance. Two sisters are shown in a hard-hearted aunt's home. One is adopted by rich people, while the other remains behind to slave and drudge for her old aunt. Ten years pass, the scene changes. The unhappy sister can't stand life at her aunt's any longer. She runs away to seek employment as a cook. By chance she enters the house where her sister lives in contentment and luxury. The sisters do not know each other now. The adopted one does not like the way her sweetheart ogles the new maid. She orders her sister to leave. Here the Pathe suicide motive runs rampant. The downhearted, dispirited sister goes to her room, turns on the gas jets and lies down to die. The aunt returns to the film long enough to locate the runaway, find her other niece and incidentally cause the one almost asphyxiated to be restored to consciousness. Everything ends well. The film is an unpleasant one.

"THE SEPOY'S WIFE" (Vitagraph).

With the photography clear and distinct throughout, the setting entirely adequate and the action intense, this film hits the bull's eye for entertainment, and there is a grand hurrah at the finish. An English regimental doctor saves a Sepoy child. The mother's gratitude is shown when she saves the lives of the Englishman, his wife and child, and later brings reinforcements to the besieged fort. There is a happy finale. The Sepoy outbreak, the burning of the Englishman's quarters and the subsequent attack on the fort are graphically reproduced by the camera. The scenes inside and outside the fort during the fight are good for some genuine thrills. The picture as a whole is of the best turned out by the Vitagraph company in some time. The ensemble by the soldiers at the close is well arranged.

"LITTLE ANGELS OF LUCK" (Biograph).

This picture gives many tugs at the heart-strings. The film is a good one and will be welcomed at any of the moving picture houses. There is a touch of human nature in it that appeals to everyone. The facial expression of the little girls is excellently shown throughout.

"MATILDA'S WINNING WAY" (Lubin).

According to the picture any old way would have done for "Matilda" as long as she "got a man." The idea is not a new one. The principal effect used to create laughter is the "chase." The end comes when "the" man jumps into shallow water. There is too much forced acting. Chances to score with real comedy have been overlooked.

"JIM THE RANCHER" (Selig).

Here's a picture on which the exhibitors can't go wrong. It does not rely on artificialities as the action might take place any day in the west. It has natural scenes and acting and some very pretty and pleasing pictures are made. A fine love story is told with the leading parts superbly acted. A wedding brings the picture to a fitting close. Praise is due to the photographer for the fine job he made of the ranch picture.

"THE BELGIAN ARMY" (Pathe).

First the cavalry is shown and the uniformed men of the Belgian army perform some hazardous work on horseback. In rapid succession views of the infantry, lancers, artillery and the big-plumed grenadiers are displayed. The photography is good.

"LUCY AT BOARDING SCHOOL" (Pathe).

This picture is bound to incur the ill will of many stern fathers and proud mothers of young girls, as it devotes some minutes to the smoking of a cigarette by the flippant miss at the boarding school, who receives only light punishment for violating the rules of the institution. The smoke reaches the nostrils of the head mistress, who is sitting in close range of the furnace grate on the floor above, and she finds the culprit locked within a cellar room. A portion of the girl's dress is caught in the door. The preceptress uses the shears and cuts it off, intending to make sure who the pupil is at bedtime. The girl effects a counter-stroke by using the scissors accordingly on the skirts of the other girls, but failed to notice that her underskirt had been damaged. The pictures are clear, the scissor-cutting incident being excellently reproduced by the camera. The picture is not a laugh-getter. Many opportunities to show real, genuine school-girl pranks have not been utilized by the film arrangers. What puzzles the audience is that the girl's first cigarette, smoked at length, does not make her sick. This may lead some of the girls who see the picture to try their hand at smoking.

"HOW SHE WON HIM" (Biograph).

The course of true love does not run smooth for the young people in this picture, the man being reduced to poverty on short notice, after he had all the luxuries of life at his elbow. He endeavors to break the engagement and the girl, in the phase by starting at the bottom of the ladder. The girl and her uncle hatch a scheme whereby the former can keep her love still fresh by trying the poverty idea, placing herself on the same ground with her sweetheart. He is offered a fine position with her father's firm and on reporting, finds the girl in the office "typewriter." There is a renewal of the love making and the girl is extremely happy. Then the uncle springs a surprise by showing the young man proof that the girl is the newly installed president of the company. The apparent

change in stations as far as the barrier of wealth is concerned throws the man into despair, but the girl convinces him that her love is stronger than any of the seeming obstacles in his path. The story is well told, although there does not seem to be enough action in its construction. However, the film will serve as a good filler for the exhibitors.

"ALICE'S ADVENTURES IN WONDERLAND" (Edison).

This film is entertaining in spots and suffers in comparison with the fairyland pictures arranged by the foreign photographers. Some of the illusions are well worked, but others seem to have been done on the hurry-up order. There is enough novelty to offer mild entertainment for children.

"THE THREE OF THEM" (Vitagraph).

Childless parents take an orphan boy on two weeks' trial and the youngster ingratiates himself into the woman's heart to such an extent that she parts with him with great reluctance at the end of the fortnight. Her subsequent loneliness is noticed by her husband, who goes to the asylum and adopts the youngster, who again brightens up the woman's existence and there is general contentment in the household. The picture drives a good point home. It shows that domestic happiness may receive an impetus that knows no bounds when a child, though only an adopted one, comes like a ray of sunshine into the home.

"THE APPEAL OF THE PRAIRIE" (Pathe).

There is a noticeable lack of realism and many artificial effects are used that fail to thrill the habitues of the moving picture houses, who have long become used to seeing dilapidated stage scenery spoil the effect desired. The theme is on the order of "Strongheart" to the extent that an Indian falls in love with a white girl. The lawn party and Indian camp scenes are the best, and they stick closer to nature than the other details. The make-up of the redman is repulsive.

"ROBERT, THE DEVIL" (Gaumont).

A mythical picture which enfolds a story about the Duke of Normandy, and his banishment with a condemned man, whom he has saved and who is none other than Satan in disguise. A more complete synopsis of the picture story would help matters, although the film lacks a lot of snappy action to make it more impressive. In its present shape the picture is a conglomerated mass of foreign courts, palace routine and stagey attitudes. The picture lacks attractiveness, but may stimulate a little interest among the grown-ups for its connection with the old historical days when superstition was all the rage.

HUNTING THE PANTHER (Pathe).

A colored film, which shows a panther hunt in India. The film is genuinely interesting, the photography of high class and the growling and subsequent killing of the animal realistically reproduced.

"LITTLE BOY" (Selig).

Aside from a few flaws and several things not quite clear to the audience, this picture showing a mother's love, is interesting and tells an everyday story. The photography is excellent. The picture has a happy ending, where in after years mother and son are shown in affectionate embrace.

"A MOHAWK'S WAY" (Biograph).

Another Indian story, clearly pictured. The white medicine man shows an intense dislike for the Indians and when begged to come to their camp to administer to a sick papoose, brutally strikes the spokesman. His wife, unknown to him, goes to the tent where the little one is ill and her pellets restore the fever-stricken papoose to good health. There is enough human nature in the picture to make it appeal to the audience.

"A GOOD GLUE" (Pathe).

The biggest laugh is at the finish, when all the victims of the sticky concoction migrate at his doorstep with various articles glued to their clothes. The fire department arrives and drenches all of them. The man who made the glue, is given a beating and is then suspended above his own door with the adhesive stuff. The film is short but funny.

"HE MET THE CHAMPION" (Essanay).

Aside from a few funny mix-ups between a young man, imbued with a desire to learn to wrestle and beat a champion out of a hundred dollars, and different people whom he meets and meets, and starts his preliminary training by trying to practice on them, the attempted comedy is overdone. The comedy finish, in particular, is so impossible it causes no laughter.

"WHIST" (Essanay).

It betrays all how people accustomed to the noise and bustle of a big city and the turbulent humdrum of flat life show such fervent resentment when a few of the musically inclined neighbors endeavor to spend the evening at home with their beloved instruments. At the same time they are having a card party. For a short period, the host quiets the musicians by giving cigars, but the Scotchman with the bagpipes refuses the proffered weeds. He calls a halt only when whiskey is handed him. Whether there had been a prearranged meeting of all the musicians is not known, but they finally come together in the piano-parlor room, strike a tune and break up the card party. There is a drunken finish. The picture is shy many marks in comedy effects. It will never release any floodgates of honest laughter.

CIRCUSES IN TEXAS.

New Orleans, Sept. 15.

All the tented shows seem to be rounding up to enter Texas. They will soon be there, several entering around the first of the coming month.

The routes as laid out in the south call for really two divisions. One will be south of the Mason and Dixon line and east of the Mississippi. In this territory will travel the Ringling show, "101 Ranch" and the Wallace-Hagenbeck organization.

In the other section the Barnum-Bailey show, "Buffalo Bill Wild West" and Sells-Floto will fight it out. The Wallace-Hagenbeck, Sells-Floto, and "101" represent the "Independent" faction in each group.

In Texas, the line up for the Ringling shows seems to be to send the Forepaugh-Sells after the Big Show, the first named making stands in Texas towns that have not seen a circus in several years. The Forepaugh-Sells will also drop in on some of the big towns visited ahead by the Barnum-Bailey circus. The Ringlings are of the opinion that the Forepaugh-Sells will secure a lot of money in the smaller places, and their two shows should come through the state both big winners, according to their opinion.

The Big Show is due to close at West Point, Miss., Nov. 8.

The Sells-Floto is the only show that has its October route published. At present it reads Beaumont, Tex., Oct. 12; Port Arthur, 13; Lake Charles, La., 14; Leesville, 15; Texarkana, Tex., 17.

"101'S" BIG FAIR WEEK.

Chicago, Sept. 15.

Reliable information is at hand that Miller Bros. & Arlington's week within the Minnesota State fair grounds developed phenomenal business for the "Wild West."

Three shows were given daily. The receipts are said to have averaged close to \$6,000 per day. This is the second week stand for the ranch show this summer, the other long stay having been made at Riverview Park, this city, where the attendance was very large and satisfactory, but not up to general expectations.

Edward Arlington's side issue, "Young Buffalo's Wild West," has been playing in the vicinity of Chicago during the past fortnight, to reported large business.

HORSES BRING TROUBLE.

Howard S. Starrett, of Brooklyn, proprietor of the Starrett circus, and Nelson Bennett, one of the clowns with the tented aggregation, were placed under arrest at Jamaica, Sept. 10, on orders of Magistrate Maurice E. Connelly, of the Jamaica police court, on a charge of cruelty to animals. The judge was invited to attend the performance and the result was that the arrests followed. Four of the show's horses were confiscated.

Agents of the Society for the Prevention of Cruelty to Animals witnessed the parade. They declared the horses the clowns were driving were unfit for duty.

The judge says the condition of the horses at the show were not up to the standard claimed by Starrett.

CIRCUS

FESTIVAL COSTS B-B MONEY.

San Francisco, Sept. 15.

The Native Sons Festival costs the Barnum-Bailey show about \$12,000, it is estimated, not in receipts, but as a net loss. The Festival proved disastrous to all show business here. The Native Sons' Committee has a deficit of about \$15,000. Through location, the Orpheum was about the only house in town which did not heavily suffer.

The Festival parade lasted until four in the afternoon. Neither the Barnum-Bailey show nor the American theatre gave an afternoon performance during it.

The Barnum-Bailey circus made a poor showing in its parades. Outfit and costumes showed wear. The night crowd for the opening circus performance was light, and matinees poorly attended. Many complaints have been made of the poor handling in the reserved section.

The feature of the performances were the aerial acts. "Desperado," the advertised big feature of the show, worked for eight days here last season at the Chutes.

John Ringling, minus his mustache, was around the main entrance.

ATTACK OF TYPHOID.

Webster City, Ia., Sept. 15.

A scourge of typhoid seems to have broken out among the employees of the Ringling show. Five members of this tented attraction are in the hospital at Marshalltown, four with typhoid. Those in the hospital are:

Albert Hodgini, Austrian bareback rider, typhoid.

Mrs. Albert Hodgini, premature birth.

E. L. Sayre, Omaha, head ticket seller, typhoid.

Geo. W. Kealer, clown, typhoid.

Henry Marnitz, typhoid.

All are doing well, but their absence from the circus is causing more or less inconvenience.

WINTERING IN CLIFTON.

If present plans do not miscarry, Miller Bros.' "Wild West 101 Ranch" will establish winter quarters at Clifton, N. J., as previously reported.

Engineers have surveyed the tract and contractors are now busily engaged in erecting animal sheds, barns, blacksmith and wagon shop, rehearsal arena, boarding house and places to house the help.

The stock will be quartered in barns adjacent to the Government Quarantine Station at Athenia. The Millers have been after the Clifton site for four years.

SHIFTS, AFTER 34 YEARS.

George Aiken, who was formerly with the John Robinson shows, having official connections for thirty-four years with that organization, is now allied with the business force of the Robinson Shows, which is a brand new circus outfit, being transported on sixteen cars.

COL. FRANKLIN WILL RETIRE.

Chicago, Sept. 15.

Col. Wm. E. Franklin, as general manager of the Sells-Floto Show, is finishing his last season in the circus business. He is wealthy, has a beautiful home in Valparaiso, Ind., and an income from investments in Illinois and Indiana farm mortgages to more than supply an income to sustain in their naturally modest system of living himself and wife for their remaining years.

Col. Franklin is authority for this statement, made to a VARIETY representative. He has spent his life in the circus business, as owner, manager and general agent of various organizations. Until he went with the Sells-Floto Show a couple of years ago he had for many years been general agent of the Wallace and Wallace-Hagenbeck Shows.

NEW SHOW KEEPS ON?

It seems no certainty, from reports around, that the Forepaugh-Sells circus will again travel as a Ringling organization for next season. Circusmen claim though that while the Baraboo Brothers may be deliberating over the course they will pursue in regards to the future of this revived circus, there is little doubt but that it will continue over the country in 1911.

Since leaving Manhattan Field, New York, early in the season, and a long rain stretch behind them that the Forepaugh-Sells show has returned good profits to its managers. This is the reason, the circus people say, that the show will go out again; because there is money in it.

BOOKS RIDING ACT.

Chicago, Sept. 15.

The Riding Roomneys will play vaudeville, after the closing of the circus season. The couple are with the Barnum-Bailey circus. It is four years since they appeared in vaudeville.

Al Sutherland, the New York agent, has booked the riding act to open in vaudeville Dec. 26, with the remainder of the winter all filled up.

CLOWN LEFT CIRCUS.

San Francisco, Sept. 15.

Dick Ford, a clown with the Barnum and Bailey show, quit at Medford, Ore., to open at the American, San Francisco, Sept. 11. He will work east over the Sullivan-Considine time.

Miller Bros. "101 Ranch Wild West Show," will be one of the big features of the Georgia State Fair, at Macon, the later part of this month. Special arrangements have been made so that the show will not suffer from counter attractions. Pain's Fireworks and Wright Bros.' airships will also be star attractions at the fair.

Thos. Brady has taken up the promotion of The Fadettes, also Slater's Band.

FINED FOR SHOWING FREAK.

St. Joseph, Mo., Sept. 15.

Charged with exhibiting a monstrosity in the shape of a man with two bodies, Henry Ringling, of Ringling Bros.' circus; O. C. Noble, manager of the side show; Pirumel Sanni, a freak, and M. K. Rowe, his valet, were each fined \$25 and costs in an unusual session in police court.

Prosecuting Attorney Keller caused the arrests, claiming that the Ringling "spieler" described Sanni as being possessed of two bodies.

ARRESTED FOR EMBEZZLEMENT.

Topeka, Kans., Sept. 15.

Harry Sutton, a circus guard, was arrested here at the Ringling ticket wagons on a charge of embezzlement of \$87 at Meta, Mo., the Rock Island railroad having several charges against him, alleging that he secured money from that corporation when employed at different times as telegraph operator and ticket agent.

CIRCO SHIPP PREPARING.

Chicago, Sept. 5.

Roy Feltus, who is contracting the newspaper advertising for Barnum & Bailey, is preparing for the winter season of the Circo Shipp, which goes into the Tropics this fall for its fifth season down that way.

Edward Shipp and Feltus are equal owners.

3,000 MILES ON HORSEBACK.

San Francisco, Sept. 15.

A large crowd speeded the departure of Nan J. Aspinwall of Flathead Valley, Montana, (recently with Buffalo Bill's "Wild West") who left this city, Aug. 31, on horseback for New York.

Miss Aspinwall contemplates completing the trip within 100 days. Her sole companion is a Scotch collie.

After a successful season, the Laurier circus has finished its tour through Canada. The last stand was at Medicine Hat, Alta., where the far-well performance was made a memorable one. Big returns are reported through the circus invasion of Western Canada.

John Ringling has engaged apartments in New York for his family during the winter, and will make his headquarters in the metropolis over the cold spell. Alf T. Ringling is now on the other side, having sailed a couple of weeks ago.

The animals which have been on exhibition at the Zoo in Chester, W. Va., have been shipped to Calhoun, Mo., by W. P. Hall, the owner, and will make up part of the menagerie of a show which Mr. Hall is organizing for next season.

The Ringling Bros., at the request of the Board of Commissioners of Raleigh, N. C., have switched the dates for Raleigh and Durham so that the show would not interfere with the State fair to be held at Raleigh. The switching saved the Bros. \$150 as the Board agreed to charge the circus the minimum rate because of the concession made. \$300 had already been paid for the license. Half the amount has been returned.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance in or Around
New York

Rigoletta Brothers, Orpheum.
"Song Review," Hammerstein's.
Tyson and Brown, Hammerstein's.
Laypo and Benjamin, Hammerstein's.
"One Housetop," Alhambra.
May Elinore, Bronx.
Wish Wynne, American.
"Man in Red," American.
Thessen's Dogs, American.

La Pia.
Dances.
11 Min.; Full Stage.
Colonial.

La Pia had her work cut out for her, coming into New York after all the other dancers, who had used light effects in seemingly every possible manner conceivable. So much more credit must go to the producer of this act for this very reason. After looking at all the others in that line, La Pia stands out head and shoulders above them all. It is not so much that there is a difference, or that this, or that, is more beautiful, but it is the attention to detail and the blending of everything that make the offering stand out. The music, most important, has received special attention, and has its effect. The opening dance is a little away from the usual. The set is a Japanese garden arrangement, but not of the comic opera type. It is all lace and spangles, with many lanterns. The dancer makes her appearance from a large lantern, hung in the centre of the stage. A dainty dance, to the most fetching Japanese music, is really delightful, and the effect of the lighting is exquisite. "The Dance of the Pyramids" follows, then "The Fire Dance" (not featured as strongly in this act as in the others), probably better done than in most cases. The finish comes in "The Sea Nymph," with the moving picture effect of the surf, worked wonderfully well. The dancer is seen struggling among the waves and is gradually overcome, being finally carried down, making a corking finish. The effect had to be worked well down stage at the Colonial. When seen at the Palace, London, it was placed well up stage, and was doubly effective. La Pia herself deserves special mention. She is a dandy looking blonde, who understands dancing and carries it through in a manner to secure the best results. Closing the show at the Colonial, the act received two good curtains, a great deal for a turn of this sort at the end of a program. It is a big number, and a good card for the Orpheum Road Show, with which it is to travel. *Dash.*

A girl baby reached the Geo. M. Cohan home this week.

Jock McKay will "break in" a new turn at Atlantic City next week.

"Jumping Jack" Hawkins has been booked for the Apollo in Berlin, with Brussels to follow.

Countess Tamara De Swirsky.
Classical Dances.
16 Mins.; Full Stage.
Hammerstein's.

Receipt for the making of a classical dancer: Strip the subject, wind three and a half yards of gauze around the body, not allowing any below the knees, then have the subject hop on the right foot, leaning slightly forward at the same time giving a short backward kick with the left. Repeat this slowly several times, and then have subject fall on her face. The Countess is a perfect student. She is classical to the tips of her toes. She hops easily, kicks back gracefully and falls on her face, though not quite soon enough. The program goes into oceans of descriptive matter. Each move the Countess makes is symbolical of something or other. The first number is a piano selection. The Countess makes many mysterious passes before seating herself at the piano. She finally lands on the stool and gets it over with. The piano portion of the Countess' act is rather badly placed this week, for the Countess follows Edwards, Van and Tierney, who use a piano also. The trio's "Italian Love" interferes with the Countess' "Rachmaninoff Prelude," but then the Countess does not depend upon her piano playing, she is a dancer. After the piano incident, Thomara comes back and dances "The Bat." (It isn't as bad as it sounds.) No harm was done. The boy who followed that nearly cooked it for Newport's near-rage. The program describes it as "Pizzicato of Delibes," with the joyous lightness of a happy, playing child. Just as a friendly hint, the Countess wants to can the Pizzicato thing, else she may never get through to do the only thing worth while in her arrangement, "The Bacchanal." There is some sense to this wild dance, but after you have seen Pavlowa do it (assisted by Mordkin) then you won't care to look at anyone else. The Countess follows the same routine as the Russian woman in the dance. Noticing what she got out of it, one couldn't well help speculating upon what Pavlowa would do at the Hammerstein house. The dance pulled the Countess out of a bad hole Monday night. The house started to "kid" her in the previous number. The woman cannot become a drawing card, for dancing of this sort is "cold." Nothing better in the particular line has been seen over here than Gertrude Hoffman's "Blue Danube." There was applause for the Countess as she finished and a bunch of flowers also, but it doesn't take away from the fact that it all comes under the head of the "Salome bunk." The public must be full up by this time. Oswald Stoll had eight of these dancers on at one time at the London Hippodrome. They became the best comedy act the house ever had. If Mr. Hammerstein can dig up eight more Countesses and make a big laughing number of it, he may do some business. The attendance Monday evening, though, was big. *Dash.*

The Bronx is to have another new theatre, projected at a cost of \$200,000, according to report.

"Venus on Wheels."
Bicycle.
10 Mins.; Full Stage (Bare).
American.

Towards the close of the act, but a simple silk union suit prevents "Venus" from becoming as bare as the stage she rides her bicycle upon. This is the interesting portion of the turn. The silk is of a very fine grade, and drawn taut over the rider's pretty form, there is a pink background for the black color of the suit. "Venus" is a very comely person, a good bicycle rider, and the owner of some "figger." A boy is the assistant at one time. First appearing in a rather loose outfit of clothes, Miss Venus rides and rides. There is too much of the riding. The audience prefers the "figger." Perhaps the boy might supply the first part of the act, with "Venus" coming on only in the union suit, under the spotlight, and in the best poses a-wheel she is capable of taking. A couple Monday night were well worth viewing. Sufficient trick work is necessary only to keep the bike moving. If "Venus" wishes to become a vaudeville star, she must depend on her "figger" alone. The bicycle riding is not important beside that. She makes an attractive act, plus the union suit. The suit is cut low at the throat. "Venus" might help her appearance all in black by becoming fully enveloped, to the neck. *Time.*

Rose Pitonof.
Diver.
10 Mins.; Full Stage (Tank and Special Set.)
Fifth Avenue.

Rose Pitonof, a little miss of 16, who swam from the Charleston Bridge to Boston Light several weeks ago, made her vaudeville debut in New York this week at the Fifth Avenue after having been a "local riot" in Boston, her home town. New Yorkers care little whether or not the young lady swam clear around Cape Cod. The mere fact of Miss Pitonof having accomplished the swim is not sufficient to make her a headliner on the vaudeville stage in New York. Miss Pitonof has an act in which swimming is the principal factor. After having seen Kellerman, Myrma, Nord and Odiva, one can hardly realize that this little girl is really doing a "diving act." Upon making her initial appearance in a little white frock, Rose looks as though she might only be 12 years of age, but in her bathing costume she displays a wonderful development. The announcer seems to be very well acquainted with the subject of which he speaks and tells a very plausible tale. Monday night the swimmer evidently had the balcony well filled with her friends. Some were possessed of "iron hands." All the applause came from that section.

Lind, the impersonator, now playing the S-C Circuit, is opening his act with a song written by Karl Tausig.

"The Land of the Free", with Joe Welch starred, opens Sept. 26 at Newark.

Homer B. Mason, Marguerite Keeler and Co. (4)
"In and Out" (Comedy).
26 Min.; Full Stage; Close in One (Special set and drop).
Colonial.

Homer Mason and Marguerite Keeler have fallen upon a valuable piece of property in their new sketch, "In and Out," which they are showing for the first time in Manhattan this week. The piece has everything for a comedy number, even bringing invaluable novelty into it. The novelty is in the quick shifting from an interior to an exterior set several times during the action. The changes are made in jig time. The sketch should not have been placed on the same bill with "His Nerve," which it is following this week at the Colonial. The themes of the piece are not dissimilar, although one is dramatic. The Brother in "In and Out" (Walter S. Howe) leaves the house, telling the Sister (Marguerite Keeler) that his friend The Expected Guest (Charles Wilson) will be in to stay the night. The Sister does not know the friend. When The Unexpected Guest (Homer Mason) gets into the wrong house, she thinks it the Guest. Complications arise through The Cop (Frank Le Strange) having seen The Guest enter through a window and, believing he is a burglar, he goes in after him. He is gotten rid of and the Expected Guest arrives, bringing more complications.

The act closes in "one" with The Unexpected Guest and The Sister sitting on the steps of the house, after they have slipped the police. The pieces abound with bright, snappy lines, which start with Mason's entrance in "one" where he does a capital bit as a "souse" trying to get into the house. The laughs follow with Mason and Miss Keeler in a scene inside the house, and there is a laugh in almost every line from this time to the end of the sketch. Mr. Mason is seen at his best. His souse is done to just the proper turn and his handling of the funny lines could not be improved upon. Miss Keeler plays a convent graduate in a charmingly natural manner. Her attitude is most homelike, with nothing stogy or forced in her work. As a foil for Mason, she is perfect. Walter S. Howe and Charles Wilson fit in nicely with minor roles, as does Frank Le Strange. This all goes toward making the piece the big success it is. Handicapped by following the other sketch, which also involved burglars, mistaken identity and policemen, the Colonial audience took to "In and Out" with a gladsome cry. Mr. Mason and Miss Keeler have nothing to worry about in the "vehicle" line for the next couple of seasons to come. *Dash.*

The Richardinis sailed for Europe Tuesday. They are under contract to return in November.

Bert Spencer (Gahan and Spencer) is the son of Billy Spencer, the comedian.

E. Warren Hatch is rejoicing upon an addition to the family, a boy.

Andrew Mack.
Songs.
25 Mins.; One.
Majestic, Chicago.

When Andrew Mack played in such large auditoriums as the Academy, New York, and McVicker's, Chicago his voice never seemed to quite fill the place, but with the quiet attention which the Majestic's vaudeville audience gave to him Monday afternoon there were no such shortcomings noticeable. At times, to gain the prettiest effect, he softened his voice to barely a whisper of melody. Mack comes best recommended as a dispenser of Irish love songs. Disappointment was keen when his repertoire disclosed only a brief medley of Erin's folk-songs, and that at the very beginning. He sang before the plush drop, accompanied by a man who played the piano and at times lent his voice in pleasing harmony with the sweet notes of the erstwhile singing star. After whetting the appetites of his listeners with the melange of Irish tunes, Mack turned, in order, to topical ditty, an imitation of Caruso, and finally to a "coon" song with some dance steps. The Mack listened to was not the Mack the audience came to hear. The singer was obviously nervous and fidgety. He wasted good time telling uninteresting and unfunny tales between songs twisting and twitching about like a young chap new at the game. Mack used up twenty-five minutes. Better far for him to have come through with three or four bright Irish love-songs in half the time and received, as would have surely followed, the tributes of appreciation he might righteously expect. As it was he passed fairly well, but only so.

Walt.

Fairman, Furman and Fairman.
Character Singing, Piano Playing.
12 Mins.; One.
Bronx.

Of the "three act" type that is flourishing now. The time is taken up with two songs, both of the comedy sort. One is called "Kelly Can," the other a "rag," both sung as duets; a bit on the piano by one of the men while the other two make a change from evening clothes to Italian costume in which they do a burlesque on the table d'hote favorite "Cherri Birri Bi" "Rosa Marie" with topical lyrics. These are the best the boys do. The piano playing is drawn out though the pianist is a clever performer. The act was on opening the second part, and in that place did fairly. Their opening was spoiled Tuesday evening by the lights refusing to work, and the act started on a dark stage.

Tony Genaro.
Singing, Dancing and Stories.
12 Mins.; One.
Small Time.

Tony Genaro is offering dialect stories, rather ancient, songs of a like calibre and some dancing that is rather too quiet. Genaro would do better if he cut out the stories and confined his endeavors to straight work. He has a good enough singing voice and with his dancing, could manage to get over in fairly good shape. His present effort is nothing extra.

Alva York.
Songs.
15 Mins.; One.
American.

Alva York has appeared in a good many theatres, but at the American this week, is her first New York showing. She is English, and sings English songs. Miss York has four numbers, each one good. She closes with the best, called "Toodles." It is a lively selection, even more so. Applause which had been desultory during the other three, ripened into real hit noise as the singer finished this spicy number. A little talk (but too much as a matter of fact) went with it. Her other was something about "Only a Dream," with breezy lyrics, while her first song "She's English," made an excellent starter. "Strolling in the Park" has the lyric in the title. Miss York is a brunette, changes quickly for each number, appearing at the final one in grotesque dress. Her other gowns are quite modish. In voice she is a cross between Vesta Victoria and Daisy Harcourt; in style of singing much like the latter. With her present repertoire, nicely delivered and well enunciated, Miss York should hold herself up in vaudeville. If she can continue to handle the same line of goods, her salary should remain up with the rest of the act.

Simc.

Dow and Dow.
Hebrews.
13 Mins.; One.
American.

To attract attention as Hebrew comedians at this late day, one or two men or more should do something; something different. Dow and Dow don't. They seem to have taken Yorke and Adams for a pattern, with one favoring Joe Welch more than either of the other two. The boys came from the coast, played a week in New York, joined a burlesque show at the opening of the present season and though the present burlesque season is but two weeks old, they return again to vaudeville—at the American. The best in the turn is a parodied medley, closing. As a medley it amounts to little, but was sufficient to have left a good impression for the spot they occupied ("No. 2") had they quit then. The applause must have stirred them, however. Following a wait, the one thing that should have been avoided at that point, the couple reappeared as Scotch Hebrews, had a Harry Lauder parody to match the costumes, and did some dance steps they had performed when first entering. There is some inconsequential talk mixed in with the songs. Dow and Dow ought to keep the Scotch bit away from the finish, if they can not change more quickly. When this is attended to, the rest of the act might be looked after for improvement. The first thing to go after is to invest their Hebrews with some token, though slight it is necessary for individuality. Otherwise they will continue to look like a "small time act."

Simc.

Harry Sylvester and William Redmond open Monday at Waterbury, Conn.

Radie Furman.
Songs.
20 Mins.; One.
Majestic, Chicago.

This pleasing little artist has returned from foreign shores a much improved performer. If she has been gone three years, as the program states, she has invested the time to an advantage. Two weeks ago Miss Furman marked her home-coming with an engagement in St. Louis. Milwaukee followed last week, and Monday she was thoroughly settled in her song repertory, when she faced in fifth place, a crowded matinee audience. Costume changes are a distinctive feature of her turn, more time than is expedient being spent beyond the range of vision. She opened with "Yum Yum Tree" and fared very well, looking fine in a blue dress and pretty hat. She changed to character costume for a German dialect comic, wherein she makes the mistake of "stalling" too long, during the chorus, to repeat over and over again a series of arm-wavings which signify little. Her third song was "I Love It" sung with a pretty pink ankle length dress. Fourth and finally she appeared to the best advantage of all in appropriate uniform to sing "I Don't Want to Be a Soldier." Some lively step dancing sharpened up this interlude and she closed to applause sufficient for five bows. Radie's percentage figures about equally on appearance, including costumes, and songs. She made good.

Walt.

Edwards, Van and Tierney.
Songs.
17 Mins.; Two. Close in One.
Hammerstein's.

This is the type of act that at present is sort of a craze about New York. It has either been brought about by the numberless "raggy" songs written lately, or it is the songs that have made this sort of act popular. That much depends upon the songs leads to the latter conclusion. Edwards, Van and Tierney were a big hit at Hammerstein's, where the first of these acts to show in New York was a riot. The boys work straight, two singing, with the third at the piano. All look well, which is a favorable start. An Irish number gives the act a good start, and "Piano Man" capitably run off by one of the boys who can sing the "coon" stuff kept things moving. "Italian Love" followed, and gave evidence that the song has much to do with the success of these acts. The song was a tremendous hit. The "ragtime" piano playing also went over big, thanks in a long measure to the very good work of Hammerstein's trap drummer. The finish "I'm Off to Reno," was well worked up, and made a suitable finish although carried out too far. Three verses would be plenty. Six leaves the audience tired instead of clamoring. Edwards, Van and Tierney are billed as "entertainers." They can go in any house and live up to the billing.

Dash.

"The Billiken Girls" start at Trenton, N. J., Monday.

Lunette Sisters.
"Whirling Geisha Girls."
10 Mins.; Full Stage.
America.

The Lunette Sisters, under the caption of "Whirling Geisha Girls" present a rather fair imitation of the Curzon Sisters, (the original "Human Butterflies"). Between the aerial flights, the two women prance about, first as Geishas, and later, as they strip down in the clothing department, as what their suits at the moment may indicate they are. The dancing is immaterial. It gives their teeth and themselves a rest between whirls. A four-cornered sort of dome that has the appearance of a pyramid stands upon the stage. Through it (from probably beneath the stage) runs a heavy steel rod. Attached to this is a lattice looking straight piece of steel, horizontally across the vertical pole. At either end of the steel is a rope, on which there is a mouth-piece. The girls cling to the ropes by their teeth, and are swung into the air by the steel piece being run up on the pole. In swinging, they are not raised high, nor whirled over fast, though Monday night at the American was their first show. Regarding the work and action, that will probably improve. It looks good in a theatre, and scored quite strongly, closing the first half of the bill. It seems that excepting the ending of the performance, the full light should not be turned on. The girls might swing under colored lights, particularly in the "serpentine." Neither is there a plausible reason why the women, when in the air, must slow down and become motionless before the steel is lowered. It might be brought down slowly while they are swinging. And unless the women can revolve themselves more swiftly, while whirling about on the crane, they should drop this. It is a part of the finish of the act. For these reasons, and in the general lay out, the Lunette Sisters are a fair imitation of the Curzon Sisters, but apparently a good enough act in vaudeville for those who prefer a lesser priced imitation to the originals (in houses where the latter have not been seen). The turn could have closed the program nicely.

Simc.

Irene Dillon.
Singing Comedienne.
16 Mins.; One.
Bronx.

Miss Dillon is billed as the "Austrian Singing Comedienne," but all her songs are American ones, well sung by her. She makes four changes of costume, one for each number, all very pretty and Miss Dillon knows how to wear them. The favorite was "Yum Yum Tree." In the singing of this song Irene had the house with her and was recalled several times. She was in the second position on the bill, and gave the show a good start. Miss Dillon was fortunate to be on so early as there is an overdose of singing acts on the Bronx program this week. (Continued on page 16.)

Musical Hiatts reached New York Tuesday, after a long period of playing abroad.

Elsie Faye and Co.
Songs and Dances.
12 Min.; One.
Colonial.

This is evidently not the first week that Elsie Faye has presented her present specialty, but it may be the first time she has in New York. The intention has been to get away from the girl-and-two-boy-singing-and-dancing-act. It may have been a good idea, but here it is not working out properly. The act amounts to nothing more than a straight singing specialty. Miss Faye is not suited for that sort of work. She has no voice to speak of. While cute in one song, to hear her singing in a very quiet, subdued manner, after repeated three times with a little rolling of the eyes thrown in, the cuteness wears off. In dressing only does Elsie hit the mark. She always did that in the former dancing act. She doesn't daffee now until the last song. She is a good dancer and can always get over with it. The company is one of the boys from the old act. He changes the signs bearing the names of the numbers Elsie sings. After each change he does a short hard shoe dance. If the couple came together at the finish for a dance it would help, but the present layout is not there, simply because Elsie Faye cannot handle the line of stuff she is going after. The gallery became restless during the third number, and almost broke it up.

Dash.

Ward and Sims.
Dancing.
11 Mins.; One.
Hammerstein's.

Ward and Sims are a Hammerstein special. A new two-men dancing act appears at the house each week. If two or three more new ones a week were desired, they could probably be procured without any trouble. These dancing acts are coming into vaudeville by the carload. Nearly every one follows the same routine, as though there were some law against going out and doing anything different. Ward and Sims have switched things about a little. They wear light suits first, and dark ones after, a radical change. The boys are just as good as any of the teams that show about. They look neat, although the clothes have been cut in a grossly exaggerated style. The dancing comes in the usual way after one song, then solo—and team work. The pair seem a bit new. They wore a worried look Monday and were not at ease. They went very well, considering the opening position, due largely to a good fast finish.

Dash.

D. J. Andrews and his "Studies in Porcelain," booked over the Orpheum Circuit, are due to arrive over in New York to-morrow.

"Hans, the Flute Player," Oscar Hammerstein's comic opera production, opens at the Manhattan Opera House Monday.

The Musicales MacLarens have been placed over the Morris time for eight weeks, commencing Oct. 3.

"A Woman's Revolt.
Comedy Drama.
25 Mins.; Full Stage (Interior.)
Palace, London.

The sketch has to do with a young fellow who wants to marry an actress. When the scene opens, the two are on the stage. After some dialog the actress goes to the theatre, and the fellow goes to sleep for what is supposed to be an hour. After, his guardian, an army man, enters and is told about the actress. He leaves the guardian in his apartments to receive her and find out how he really stands. The guardian meets the actress, learning her mother was a close friend, and after more talk, kisses her, as the young fellow returns. No explanation accepted. The girl then "pans" men in general for about five minutes. It seems the young fellow will lose out, but just before the curtain falls they clinch and all is well. The audience laughed heartily at the dramatic finish. The sketch is a very poor one and contains nothing but talk. W. L. Courtney wrote it.

Wood Brothers.
Acrobats.
8 Min.; Palace (Four.)
Fifth Avenue.

The Wood Brothers present a rather novel act on the flying rings. The initial appearance of the men clad in emerald hued running trunks and white athletic shirts presents an astonishing clash in colors. They open by singing a medley of old familiar Irish airs. Both have fair singing voices and their style of delivery is original. They then go into their ring work in which they have a clever routine. Their act was well received in the opening position.

Charles Leonard Fletcher and Co. (5)
"His Nerve."
20 Min.; Full Stage (Special Set).
Colonial.

"His Nerve" is another vaudeville number that got its first life at a Lambs' Gambol. Charles Leonard Fletcher has been playing the piece about several weeks, and has it in the smoothest running order. The theme is probably a rehash of several short stories or playlets, at least there are several bits easily recognized, but difficult to place. The idea of two burglars entering a house at the same time with the one purpose is certainly not new, but in this case is made interesting and amusing. The piece has been well staged. It, however, lacks the tense excitement that a sketch of this sort should possess. There are no thrills nor expectant moments. Everything just sort of happens as it should. Frank Broder played the second burglar, doing nicely with the small role. Louise Christie is the only woman in the cast. She appears as a maid only for a minute or two. Edmund Soraghan, Malcom Blevius and Thomas Boyd also have small parts. The piece was well received Tuesday night before a medium sized audience. The sketch was placed just before the interval, a position it is not quite strong enough to uphold on a big program. *Dash.*

Steve Bartle.
Musical.
11 Mins.; Full Stage (9); One (2).
American.

The full stage with this act was unnecessary. Mr. Bartle can remain in "one" for the concertina playing and singing he does. In evening clothes, Bartle (who at times suggests the foreigner because he makes up so carefully and never smiles) plays concertinas, large, small, fat and thin ones. A small and thin one provided the closing in "one," the weakest bit was the song about wanting his concertina with him all the time. The audience thought the player was singing a ballad, so the applause came forth. Whether Joe Cawthorne or Musical Dale discovered the concertina doesn't seem a matter of record. Mr. Cawthorne plays the instrument as a "specialty" in "Girllies." When you hear Mr. Cawthorne play it, you think of Mr. Dale. When you hear Bartle play and handle a concertina, you think of Messrs. Cawthorne and Dale—in that order—for although Dale may arrive last in your thoughts he will always come first with the concertina. Where he is now is also unrecorded, but as a musical act, if Musical Dale could return around here as he was years ago, a riot should follow his appearances. Bartle is a nice and small act for those who like their music done up only in concertinas.

Sime.

Louise Gatte.
Dances.
18 Mins.; Full Stage.
American.

Dancing, with a musical attachment, and acrobatics on the side or in connection with, obliges the program to describe Miss Gatte's efforts as "unique dancing." That may be it. Opening the show at the American this week, the young woman did well enough before a small house at that hour. She commences with a Spanish dance, and keeps it up. Towards the finale, Louise unsheaths a guitar, plays on that while dancing, and to make it harder, turns several cartwheels.

Sime.

May Maxfield.
Singing Comedienne.
12 Mins.; One.
Small Time.

Here is a little lady that is far in advance of the singing comedienne usually seen at the small time houses, in appearance, costuming and ability. Her opening number is in "kid" costume and as she is rather petite it is hard to determine until her second number whether or not she is but a child. She makes a quick change for her second number, "Honeymoon Rag," and makes a very pretty appearance in a little knee length dress. She closes with a kissing song after another change. This act is one that is more than good and the young woman could with ease earn for herself the position of leading soubret with any of the burlesque companies.

N. D. Mann is in the east in the interests of his firm, Victor Kremer Co., Chicago.

McCauley and Donnelly.
Singing, Dancing and Talking.
20 Mins.; One.
Small Time.

These boys are a solid hit on the small time and have prospects of running well in bigger houses. By dropping a portion of the patter, at times monotonous, and injecting more ginger into the act, McCauley and Donnelly will be prepared to step higher on the vaudeville ladder. McCauley, the comedian, works in blackface, and proves a good foil for Donnelly's hot shots. Their jokes are capitally worked up. A strong item in their favor is they seem to understand fairly well how to send a point over. McCauley, while not posing as singer, makes a hit with a funny recitative selection and follows it up with a neat soft shoe dance without musical accompaniment. Donnelly looks well as the "straight," sings pleasingly and can do enough steps to satisfactorily help his teammate's close with a song and dance. Their "imaginary" street car "bit" is a laugh-getter.

Dick Sted.
Songs.
11 Mins.; One (Special Drop).
Small Time.

Speaking with an English accent and proclaiming himself from Australia, Dick Sted sings three songs in a very stogy manner. Using a highly colored drop of a water front with a big vessel in the foreground Dick appears dressed as a sailor, tells the audience he has been discharged and is going down to apply for a position in a local theatre. "Why not rehearse my songs right here?" says Dick. "I will," also declares Richard. He does. Sted has a very good voice of its kind and his enunciation is very clear. The songs are all of the red fire description. The first two are about "our army" and "our fleet" and what Australia (a British possession) wouldn't do for us. Getting away from these Dick goes to the limit in "It's Hardest to Say Goodbye to Your Mother." A nice sloppy little thing. For the small time Sted will do very nicely.

Dash.

Fields and Coca.
Acrobatic.
9 Mins.; Full Stage.
Small Time.

There are very few changes needed in the act of Fields and Coca to bring it onto the big time. The first would be the name, the second is the dressing, and the third the opening trick which has been copied from another well known act doing the same line of work. The routine of the boys runs to head and hand-to-hand balancing. In these lines the boys have nothing to fear. They run through a difficult routine in capital style although the poor manner of dressing takes away from the effectiveness. Acrobatic work does not look as well in any kind of clothing as it does in the dress built for that purpose solely. On the small time Fields and Coca should be a big act. They can work on the small big time and get away with it, and if the dressing is fixed up with the dropping of any sign of comedy at all, they will be a good opening or closing act for any program.

Dash.

"The Cowboy Minstrels.

Singing and Talking.

22 Mins.; Full Stage (10); One (3). Small Time.

Bert LaMont is featured as "America's highest tenor." His voice shows no extraordinary range, unusual tone or great volume. Sidney Craven, formerly of the Apollo Quartet is second tenor, and Messrs. Mack and Allen, formerly of a western quartet, comprise the remaining members of the singing aggregation, which responded to several enthusiastic recalls. The four warblers use an exterior mountain cabin scene and carry out the minstrel idea by sitting in a circle on ordinary soap boxes, spilling over a few jokes and rendering the songs in the old-fashioned minstrel way. Craven sings a laughing parody on "Kelly" that is well done and LaMont, more in falsetto than anything else, renders "Silvery Threads Among The Gold" effectively. "Where The River Shannon Flows" was his encore, with quartet accompaniment on the choruses. Allen, who did his barnyard imitations over the western time with the Dahlman Cowboy Four, is using them to advantage with the new singing combination. The men have pretty good voices, but lack practice. The act is a feature on the small time.

DeHaven and Whitney.

"Last Room Third Floor" (Comedy).

22 Mins.; Full Stage (Interior). Small Time.

Ralph DeHaven and Alice Whitney are winning the laughs on the small time. The team could secure more out of the sketch (in which a man and woman have their suit cases exchanged and are assigned the same room in a hotel) by curtailing the dialog and shortening the act. The woman affects a boy's disguise, provoking laughter with her answers to DeHaven's pointed questions. There are some well connected points. DeHaven and Whitney will prove big favorites over the small circuits, but it is doubtful if their present offering can attain real recognition in the larger houses. DeHaven should speak louder. Some of the salient shafts of humor are lost soon after leaving the footlights. Noises outside the "small time" theatre had a tendency to mar the act.

Elsa Ford.

Songs.

8 Mins.; One. Small Time.

Elsa Ford sang three songs, making two costume changes. Neither is elaborate, but the style of songs rendered do not require any great amount of dressing. Elsa makes a dandy "kid" and this is her style of work. She is a young girl with a voice and manner not unlike Anna Laughlin. Elsa is not strong enough as a single to get any further than she is at present, but she would make a corking partner for a good comedian, or she would fit into a show in a "kid" part.

Dash.

The Primrose Four have been booked over the United Time until next May. Jo Paige Smith secured the dates.

OUT OF TOWN

Dolly Connolly, Assisted by Percy Wenrich.

Songs.

15 Min.; One.

Young's Pier, Atlantic City.

Dainty, clever Dolly Connolly, with Percy Wenrich, the composer of many popular songs, at the piano, "cleaned up" in her new and classy act, built on the same lines as the couple's last season's success. Miss Connolly sang four new songs, written for her by Mr. Wenrich, all good. A dandy costume change went with each. After a piano selection by Mr. Wenrich, to allow for the final costume change, "I'll Meet You When the Sun Goes Down" was sung, Mr. Wenrich joining in the chorus. This proved a fitting climax to an act that stands second to none in its class. The changes were quickly made and the dresses very pretty. Especially so was the last one worn, a brown, spangled affair that gave Miss Connolly a chic appearance. The act scored a hit here and should have no trouble in reaching the same mark anywhere. *I. B. Pulaski.*

Knut Erickson and Co. (11). ✓

"On the Housetop."

25 Mins.; Full Stage.

Orpheum, Harrisburg, Pa.

One of the most elaborate Jesse L. Lasky productions scored a big hit here this week. Its features Knute Erickson, with Lillian English and a company of four girls and six men. The dancing, posing and costuming are well up to the Lasky standard, as well as the scenic setting. The musical playlet deals with Erickson (an escaped lunatic) who finds much opportunity to display his drolleries at a "Comet Party" given on the housetop of one Mrs. Chatterton (Lillian English). The chorus work of the double quartet of men and girls is quite tuneful, but in some parts weak.

The work of Erickson is hardly distinguishable from "At The Waldorf." His make-up and much of his talk are identical. However, he has more to do and kept the audience convulsed.

Chas. Bartholomew.

10 Mins.

Congress, Portland, Me.

Charles Bartholomew, billed as "The London Mimic" opens in evening clothes, and makes an appropriate announcement to the effect he is about to give imitations of singers heard in a London Music Hall. He starts off with "Twi-Twi-Light," (Geo. Lashwood's song). For the next number he gives a Scotch character song, followed by another imitation of Lashwood, singing "My Latch Key" which made a decided impression upon the audience. His impersonations of Lashwood is very good. He has the latter's voice and appearance not forgetting the songs.

Three English male "singles" and two English female "singles" are on the Joe Wood circuits, each pulling down about eight quid weekly.

George O'Brien, formerly of the Morris office, is booking in conjunction with Josh Daly.

QUEENS JARDIN DE PARIS.

With excellent reports at hand from the west of Jacobs & Jermon's two other shows on the Eastern Burlesque Wheel, it seems too bad the firm could not have had a clean slate for the season thus early.

"The Queens of the Jardin De Paris" make up for the deficiencies, which were not in the other two. The Jacobs & Jermon show at the Columbia this week is in need of much fixing. It is presented in two acts, the piece having no program name or authors, merely called "A Comedy Taken from the French." There is an olio dividing the sections.

The framework of the show, including the groundwork for the people, numbers and settings might admit of a good performance, but there is no one to give a show. In the entire cast, two people display ability. One is Ida Crispi, utterly miscast, and lost entirely through that, and the other is Harry Koler, as a Hebrew, useless without someone to work with.

There are enough girls in the company, twenty-two choristers. Ten are supposed to be "ponies" and some may have been in their earlier days. The girls display no energy, going through all their maneuvers in a mechanical manner. Their maneuvers are not many. The best number is a drill, placed as an olio act. Just before this the women of the chorus, or some of them, appeared in an "Apache Dance" affair, another vaudeville act. It might be presumed the choristers were greatly overworked. But in this instance, the twelve "show girls" seat themselves at tables when the first part opens. It is with difficulty they pry their stiffened joints from the chairs when the curtain falls, having remained motionless meanwhile. This is almost repeated in the second part. What chorus work is performed, the "ponies" do.

Miss Crispi is an eccentric comedienne, and a mighty good one. That girl can throw her legs around for about the best "loose" dance a female can show. She is funny in character costume, with her eccentricities and limb manipulation. In the show, she plays "straight"—as an ingenue—in a blonde wig. Miss Crispi, handicapped as she is, shows her class, and by comparison the chorus girls seem lumbering. For the only break away from her role, Ida appears to sing a number in the first act about "The Widow" (which she plays in the piece, resembling in the role a soubret in a long dress). This "Widow" song is a blot upon the show. It's not alone suggestive in its lyric, it is dirty. In the second part, Miss Crispi has "Postal Card From You," in "kid" dress, with chorus backing, the number used by her last season when leading "The Golden Crook."

Although to all intents and purposes, Ida Crispi should be the star attraction, this position seems to have been handed to Mlle. A. Roatina, normally a fair prima donna. In the finale of the first act, Miss Roatina holds the centre of the stage, and in the olio has a neat little singing turn, with changes of clothes, fetchingly appearing as a boy, and handling her songs exceptionally well. In the

piece Miss Roatina first sang "Something Tells Me That You Love Me," but it didn't start the audience toward her. Otherwise Mlle. A. Roatina walked through her part.

Miss Crispi has most of the numbers, commencing with a lively one, "Leader of the Band" at her entrance, which came too early in the performance. In it she kicked her legs about, and for an encore, came back with a "red fire" selection with a "flag" costume scheme for the "ponies." Eva Van Osten did not sing the song allotted to her by the program for the first act, but wore a handsome gown in the second part.

These three are the women principals. All play straight, with no soubret. The female, as well as the male, end is in deplorable shape. The one capable of pulling it out seems to be Miss Crispi, and that must come when the general revision of the show is made. This is to follow if the third Jacobs & Jermon company is to rank with its companions.

The Orpheus Comedy Four offer a specialty in the second part, with three comedians and Tommy Duffy, playing "straight." In the pieces, Mr. Duffy, the "straight" of the quartet, has the second comedy role to Koler's playing as an Irishman. The other three Orpheus men are principals also, Frank Stanhope doing well enough and leading "Silver Bell," lately interpolated. Either of the three quartet comedians could have handled the Irish part to better advantage than Mr. Duffy.

With no one for assistance, Koler is pushed to the extreme to gain laughs. He works hard himself, but has fallen back upon much old "gag" material for comedy. In the second act the climax comes when he figures up how long the little girl of five will have to live before she catches up with the man of forty-five. Following this immediately, Koler and Duffy make wagers upon the color of another man's stockings.

Tom Mullen is programed as "Tommy," a "fat kid" who sings "Pudding Face." Joseph Phillips is a busy boy, singing much, and scoring mostly with "Pay Pay." The number is done as it was in "The Moulin Rouge," with principals having a "near-cooch" dance with the girls at the tables. A visitor at the Columbia Tuesday night asserted that Phillips sang this song in "pure Soudandese," since he knew it was not being sung in French.

The "Apache Dance," opened the olio. It is called "La Fleur Damselle." Alongside the first act, it seemed a gem, though an ordinary affair of its kind as played, with nothing original in it. Mlle. Kremsa and B. Mikof, scored without shining in this piece, but did excellent work as the dancers in "The Champagne Dance," especially staged for the olio, with transparencies, behind which some of the fat choristers display all the figures they have for the finale.

The Olivetta Troubadours closed the vaudeville part, going strongly. Their best music is the "rag" on the bass guitar.

The hard work ahead for the producers of "The Queens" should develop an all new show upon the completion. *Sime.*

HAMMERSTEIN'S.

The first six numbers on Hammerstein's program this week make the bill lively. Then comes the Countess with "Classical Dances," and the two acts which follow have to suffer because the dances put a damper on the audience which no act could dispel.

It fell to the lot of Lee Harrison and Barney Bernard to follow the Russian woman. Besides having this to contend with Lee was so hoarse he could not make himself heard more than a couple of rows back. Consequently the boys didn't do as well on their own corner as they have away from home. It mattered little, however, for the act is there. For a turn of its kind, the couple have hit upon a new idea entirely, and worked in a finished manner. It is funny at all times. The talk is bright and snappy and there are many of the big laughs mixed in with the chuckles. Barney pulled a "local" at the getaway which started the house into applause.

Sam Dody also had tough rowing. "No. 2" at Hammerstein's is bad enough for a dumb act, but for a singing and talking act it is almost suicide. Dody has gone back to the Italian character where he belongs. Off the big corner he will have no trouble in putting it over. Dody has not been fortunate in the selection of his songs. His closing song he handles well, and it brought him back for a bow or two. That is saying a great deal for the early evening at Hammerstein's.

Catherine Hayes and Sabel Johnson, also on early, ("No. 3") did very well. The girls seem to have put on a little weight since last seen about, but are still able to run through the act in good lively style. Its a 450 pound act. Catherine tipping the beam at 250 and Sabel at 200 even. There isn't a woman of her weight on or off the stage that has anything on Catherine for figure or carriage. The act however should be brightened up with a little fresh material, including a new song for the finish.

Geo. Jones and Ben Deely were there with the big hit thing. The boys have shifted their "Hotel St. Reckless" act about a bit, and are now doing more singing, not a bad idea. Both have excellent voices and they cannot fail to please. The comedy is good also. Deely is a first rate blackface comedian, and Jones is there as "straight," playing up to the comedian's funnyisms finely. Three songs were necessary at the close to satisfy the audience.

Pat Rooney and Marlon Bent were not "in soft" at all, following the comedy singing act of Jones and Deely. Both acts work in "one" and strive for laughs, although dancing runs long with Rooney and Bent. The lively little pair managed to pull through to a hit although it was not exactly the usual Pat Rooney ten-strike. Miss Bent has apparently lost some weight during the vacation period and is dancing in great form.

La Maze, Quail and Tow closed the program. The act needs some working before it will be in proper shape. Just at present it lacks finish which the working should bring. The fall from the tables placed three high, remains the feature.

FIFTH AVENUE.

The Fifth Avenue has two feature acts this week. The one is Della Fox, who might aptly be termed "America's Only Real Boy-Girl" and the other is Rose Pitonof, the little swimmer (New Acts).

Miss Fox was easily the first feature. She is the same Della, of the "Little Host" days, with the same smile and same style. Miss Fox sings three songs, all character work. Her first number is in a very pretty white dress over which she wears a lace coat. The other two songs are sung in male costume. One recalled "The West Point Cadet" in which the little comedienne appeared at the Princess Theatre several years ago.

Clayton White and Marie Stuart were on the bill, "by permission of Cohan & Harris." They are presenting "Cherie," the little comedy playlet. The act is full of laughs.

Stuart, "The Male Patti," played to some friends seated in the lower stage box, and left the majority of the audience to hear what they could of his work.

Matthews and Ashley in "Held-up" were funny, and parodies at the close of the act were the means of earning them several recalls.

Ed. F. Reynard received as many laughs (if not more) as ever as a reward for his work in the ventriloquial production, "A Morning in Hicksville." Reynard is easily the greatest of comedy ventriloquists. The characters that his "dummies" represent seem real and embodied with the breath of life. "Seth Dewberry" is a laugh maker, and "The Lone Fisherman" answers to Reynard's questions are real comedy.

Opening the show were the Wood Brothers, (New Acts).

Brown, Harris and Brown have their variety turn, made for comedy and James and Sadie Leonard and Richard Anderson, ("No. 3") in the burlesque on "Caesar and Cleopatra" were received with much favor.

BEDFORD MUSIC HALL.

London, Sept. 5.

Last week at the Bedford, the Camden town folk were being treated to a show full of vaudeville possibilities. Joe Peterman and his company topped the bill, and amid roars of laughter held up that position nobly, though often playing "Slaterstein Ltd." at the house. An act called the "Czar of Russian Dancers" is at least interesting. The troupers might be from Russia, but they are infringing when calling theirs a dancing act.

Hope and Bayley furnished the proverbial dramatics. They tell a story of a doctor, whose wife loves another. The doctor is called to save the wife's lover's life. He does so and then the wife goes back home, either because she thinks her husband is noble, or because she has an idea that a good doctor might be able to make good money. Dramatics are the stand-by at the Bedford, so Bayley and Hope were spared. Miss Hope was most strenuous in the emotional moments.

Classie Dryden is a serio who they say is very well fixed financially, but is enamoured of the footlight glare. While singing two songs, she says nothing about her money, so vaude-

ville must be patient. Vere and Royal, a girl and fellow patter-act, showed how far a turn can go with the "blue" material. The laughs were plentiful but the material was awful. Revue and Elton in comedy knockabouts with a little ball punching thrown in, have an act of the old style. In opening position, they did fairly well. The comedy was as ancient as the rest. Batt and Glynn attempt a specialty comedy act, entitled "Boots and Shoes." The comedy end falls way short. Lucerna's Arena is dogs, in wild animal skins. The act is worked inside a round wooden cage, and has enough novelty in it to pull it through anywhere.

The Cheers have a few trained cats. Without the talk of the man who runs the act, it might be shown to good advantage. The cats display wonderful intelligence.

Trevor and Ware, The Richmonds, Davis and Dene, and Jessie Berg, also there.

THE GIRL AND THE DRUMMER.

Chicago, Sept. 15.

The advertising which invites attention to "The Girl and the Drummer" at the Grand Opera House bears one very appropriate line; we are told that it is "a rather nice sort of comic play." Exactly such and no more is the old comedy "What Happened to Jones," submitted now with musical embellishments, provided by Augustus Barrett. In fixing over things the plot has been interrupted at various stages to admit of sixteen musical numbers, some of which apply properly to the plot and some of which do not. Playgoers who have witnessed performances of the funny farce either by the road companies which have presented it or by the numerous stock companies which have offered it in various sections of Chicago, and elsewhere, at prices as low as ten cents and as high as people would pay, will miss none of the laughs and but few of the situations they are familiar with. The laughs are not as strong, and the situations not worked out so rapidly as in the original.

Mr. Barrett has inserted only a very few numbers, which rise above the ordinary; for the most part the music passes principally as a reason for parading a decidedly attractive score of girls in costumes designed by Melville Ellis, and eight young men who appear more human than any lot of male helpers musical comedy has shown us here in some time. The most popular interludes are "Morals," led by Herbert Corthell; "Cupid, Don't Be Stupid," which serves Vera Michelena for a specialty; "Yump," a number which is cleverly superintended by Belle Gold, and "Come Along Pretty Girl," said to have been brought over from "The King of Cardonia" for Norma Brown to introduce as the real hit among the chorus numbers of the show. Belle Gold interpolates "That Beautiful Waltz," as another particular popular interval.

Although the piece, originally and now, might properly be considered a man's show, the selection of women principals has been so well made that the audiences are under deepest obligation to the feminine element for the best of the entertainment. Remarkably stunning types of beauty

come to notice in Miss Michelena, who carries through the piece an atmosphere of style and class refreshing to participate in; Miss Brown, who ranks high on good looks and scores a decided hit with her number away down toward the finish; and Marie Flynn, who gains prominence on a most pleasing personality. The ranks of the choristers includes one beauty, discovered to be Ann Raymond, who presents a type of brunette loveliness which has not been matched among the rank and file of "villagers" in these parts.

Miss Gold sinks her personality in the Swedish servant role and evolves a line of character work which re-bounds vastly to her artistic achievements. She sings well enough to lift her number leads to complete success, dances with a verve which helps brighten the performance and plays her part with a splendid conception of comedy values. The featured one is Herbert Corthell. He entered without a hand-pat to welcome him last Friday night, and roved through the part with an air of self-confidence which was more pronounced than it was agreeable to witness.

Corthell gets laughs when the lines are funny; but they are not the outbursts of an enthused audience. For some reason he fails to "get across" with the force and grasp of situations which a better player might supply; he lacks whatever "magnetism" may be.

That fine player, Jeffreys Lewis, is cast in a role which gives only limited scope to her capabilities; John Peachey held splendidly in line a clean cut character performance, as the real bishop, displaying in the one brief chance he has at singing a voice of fine timber and tone; and Phil H. Ryley plays with fine unction a part from which he expects every ounce of possibilities. Bernard Dyllin is a positive hit as the policeman; he makes the officer a real character and not the usual make-shift.

The play stands in three acts. Six musical numbers are offered in the first section, six in the second and four in the last act. This is the first offering Wm. A. Brady has made here since he "panned" Chicago for not patronizing his revival of "Jim the Penman" which like "What Happened to Jones" has been "stock-companied" to death in these diggings. Not enough people to more than fill the \$2 seats thought the present offering worth the price Friday evening; the balcony was sparsely settled and the gallery could not be seen for many rows back—but the noise coming from there did not indicate a jam.

Walt.

WILLIAMS' IMPERIALS.

Sim Williams' "Imperials" is a good company. Sim has spared nothing in the matter of scenery and costumes and as for the company and chorus, they can stand comparison with any in burlesque. The chorus, which has four "ponies" and twelve show girls, is made up of pretty girls who, in addition to looks, have voices that rank the show among the leaders as a singing organization.

"A Glorious Night" is the title bestowed on the first part. There is no plot that could be found, just a gen-

eral hodge-podge of good things presented at a rate of speed so that the laughs follow one another in rapid succession.

The opening scene is laid on a roof garden in the neighborhood of Madison Square, with a transparent backdrop showing the Metropolitan Building Tower lit up. The set proper is a rich one, although slightly cramped for stage room at the Bowery.

The opening chorus is a novelty. The entire company takes part in it and there are several individual numbers interpolated with a legitimate reason. They are not too long and fit nicely. The show girls are stunningly gowned in this number and the "ponies" have fetching frocks of the knee length variety.

The proprietor of the hotel is Henie Busch (Harry L. Cooper). He is as good a German comedian as there is. After the opening, songs follow one another just as quickly as the girls can make the changes, during this time there is nothing but laughter. W. J. Derry as Patrick McGinty plays opposite to Cooper and the two manage to keep the audience in good humor during the entire performance.

The principals of the show, particularly strong on the female side, all have a chance to achieve vocal honors. The Misses Goodner and Hughes, as the "sister team," start things with "Mary Had a System of Her Own," this is followed by Cooper singing "Nothing Doing," then George Thurston, who plays the "straight" not over well, sings an Italian number for which he makes a change. Here the audience get their first look at the girls in short dresses and the hosliery worn proved to be in keeping with the rest of the costumes. It was all silk.

The soubret is Violet Hillson. She is a very capable little girl, her personality is charming and her delivery is all that could be expected. She has her inning here and sings a duet with the juvenile man (Walter Johnson) called "Just a Little Different."

The finale is a semi-military affair, led by Miss Hillson, who looks very pretty in tights. She sings the opening verse of the number which introduces the clog dances of days gone by, after which the "ponies" come on and do some steps. This is followed by Ollie Francis (prima donna) a rather generously proportioned female, with a very strident voice, who leads the conclusion of the number, which brings on all the members of the chorus in sets of four, all clad differently in tights, to illustrate the various types of the dance. The final march gives the first part a hurrah finish.

The olio has four acts, with William F. Deery and Ollie Francus as the hit of this portion. There are also a series of "living pictures" in the olio depicting famous art masterpieces, with one or two of Maude Odell's poses thrown in for good measure. The other acts are Goodner and Hughes, in a singing and dancing "sister act," and Walter Johnson and Violet Hillson in a comedy singing, dancing and talking act.

The burlesque closing the show is "Heinie's Hotel." As for plot it has but a trifle more than its predecessor "A Glorious Night." It however has

a number of good comedy situations that bring laughter and that is really all that is needed. The opening number is well arranged and Williams can be proud of it.

Throughout the forty minutes that "Heinie's Hotel" occupies it seems more or less of a kissing feast. The principals kiss, the chorus kiss, and the soubret does a number called "Toodles" in which she kisses the members of the audience and isn't at all stingy about it, in fact her endeavors to meet all comers stopped the show.

Cooper is again assigned to the role of the proprietor of the hotel, which is a country resort. There are five musical numbers, and the chorus, which seemed to have thoroughly rested itself during the olio, worked with renewed vigor. They make several changes, one of the costumes being a repeat from the first part, but as they are very pretty and give the girls an opportunity to show as much of their backs as Valeska Suratt ever did, no one can take exception at its use.

The finale is rather well worked up and following as it does almost immediately in the wake of a pretty toe-dance and the "Toodles" song, both of which went well with the audience, the show ends in a grand rush.

One thing about the "Imperials" particularly noticeable was the lack of profanity during the performance and the manner that the show was received went far toward proving that its use is not necessary to amuse an audience even in the down town part of the city.

REEVES' BEAUTY SHOW.

Al Reeves' burlesque entertainment may be lacking in some of the fine points at times but there is always something worth while seeing and plenty to laugh at. In this year's show the first part only differs from the last year arrangement. This is the weakest portion. The comedy is not what it should be although there are plenty of laughs distributed through the piece called "The College Tout." It almost comes under the farce heading.

There are not enough live numbers placed in the opening part. Only three involve all the girls. A couple with the chorus split up do not amount to a great deal.

A Spanish number is the feature of the opening. If the girls had been costumed in Spanish dresses the effect would have been what was evidently aimed at. The Oriental costumes are not good. (The old "oriental thing" should be allowed to sleep on general principles.) Idylla Vyner leads the number in a corking Spanish costume and with eight or ten of the girls similarly rigged, it could have held up the first part.

The other good number was a Scotch arrangement, which for some reason or other didn't get over very far.

The real hit of the opening piece was Loretta Leroy who sang a couple of "coon" songs and otherwise worked in the chorus. Loretta is too good to be working in the ranks. Her work in the chorus is always noticeable and there is no reason to believe but what she could put it over in good style as a principal. She should at least

be shoved out to lead a number or two.

There is no "ollo." The Busch-Devere Trio fill in with an illustrated picture arrangement that for kind applause effort is a wonder. The pictures are all battleships, soldiers, mother or something of that sort which couldn't fail. The house didn't go crazy over it however. A recitation by Mae Bush almost spoiled the good impression made by Miss Bush previously.

The burlesque saves the show. It is the same as last season. There is life a plenty, lively numbers and laughs by the yard. It is the palming off of a phony nobleman but worked in such a manner that it is funny. There are several good numbers. Andy Lewis has a good bit using the chorus girls one at a time that gets as many encores as he desires to take, while Al Reeves "Give Me Credit, Boys," is always sure of a beg off from the big fellow. Reeves and Lewis make the burlesque and the two have several capital bits.

The grand finale comes in the way of a posing arrangement in which Helen Evans is introduced by Mr. Reeves as the most beautiful woman in captivity. Helen makes some appearance in the natty tight arrangement that has been designed for her. Miss Evans does not appear at any time during the show but just for this bit. She might be coaxed to lead that march.

Lewis has special billing with the show and Andy deserves it. Reeves gets everyone on friendly terms and his beautiful, almost sacred line, of "bull" makes one envious. William Cahill besides his specialty, plays an old man in the first part satisfactorily.

Idylla Vyner is the principal woman. Idylla is there with the clothes and figure and she is good to look at which is saying a great deal. Mae Busch carries away the feminine honors and Mae should be handed more to do. A dandy looking girl away from the burlesque type, she is full of life and go, nimble on her feet, can sing above the average and has the right idea about clothes. Marie Brandon has a role in both parts although she conveniently slips back into the chorus now and again. Marie does nothing that warrants her being taken from the chorus. Dash.

Mabel McKinley has been booked by the Fitzpatrick Agency to appear at the William Penn, Philadelphia, Sept. 26.

"Big and Little Casino and the Joker" is the billing for a "three act" on the "small time." Si Jinks is one of the trio.

Rosie Green and Gertie Moyer have shifted from Al. H. Woods' "Girl from Rector's" to the same manager's "Pet in Petticoats."

The Victoria, Baltimore, will be booked by William "Josh" Daly from next week on.

"Judy Forgot" is the title of the Marie Cahill show, which will open Sept. 27 at New Haven.

BILLS NEXT WEEK.

NEW YORK.

AMERICAN	May Ellmore
Harry Von Tilzer	Howard and North
Wish Wynne	La Vine-Cimaron
"Man in Red"	Trio
Thelens's Dogs	Jolly, Wild and Co
"Venus on Wheels"	Three Leightons
"Russian Dancers"	Frank Wilson
Girard and Gardner	COLONIAL
Hall and Earl	Gould and Suratt
Reynolds and Hall	Mason, Keeler and
3 Loyds	Co
(One to fill)	Rooney and Bent
HAMMERSTEIN'S	The Dalys
"Song Review"	Irene Dillon
White and Stuart	Woods and Woods
Countess De Swirsky	Trio
Ed F. Reynard	Ed Morton
4 Konez Bros	Coleman's D o g s
Andy Rice	and Cats
Tysch and Brown	ALHAMBRA
Laypo and Benjamin	"On a Housatop"
BRONX	Eva Taylor and Co
Carrie De Mar	Moffitt and Clare
"The Carnival of	Olivetti Trouba-
Roses"	dours
Charles L. Fletcher	Elton-Polo Troupe
and Co	Hoey and Lee
	Cunningham and
	Marion

CHICAGO.

MAJESTIC	Nelson and Otto
Grapevln and	Glen Ellison
Chance	AMERICAN
Maude Rocheza	Julian Eltinge
Monkeys	Julian Rose
Charlotte Parry	Ed Blondell and Co
and Co	Genaro and Bailey
Alexander and	Count Chilo
Scott	Altmont and Du-
Julius Tannen	mont
Elsie Wolff and	Kenawha Japs
Waldoff	Jones and Grant
Exposition Four	Blossom Bros

ST. LOUIS.

COLUMBIA	PRINCESS
"The Code Book"	"Barnyard Romeo"
The Mermaids	"Cleopatra"
Raymond and Caverly	The Coopers
Gruber's Animals	Delmore and Lee
Donald and Carson	Fred Bowers and Co
Toma Hanlon	Maud Hall Macy
Hugh Lloyd and Co	and Co
Douglas and Mos-	
crop Sisters	

OMAHA.

AMERICAN	Adelaide Keim and
"Parla by Night"	Co
Willia Holt Wake-	Nevlins and Gordon
field	O'Brien Troupe
Charlie Case	Harry Mayo
Keogh and Francis	

BALTIMORE.

SAVOY	MARYLAND.
Wilfred Clarke and	Frank Tinney
Co	Fox and Millership
"Balloon Girl"	Sisters
Kennedy and	Melani Four
Rooney	Hastings & Willson
Major Doyle	Treat's Seal
Rita Redmond	Dan Burke & "Won-
Alsace and Lor-	doris"
rairie	May Maryland
Burke's Dogs	Edwina Barry
Spencer Bros	

William Flemen in his new act opens on the Orpheum time Sept. 26 at Spokane, booked over the Circuit by the Casey people.

Janet Priest is to have a new act. It will be "The Brollor," by Victor H. Smalley, and produced under the direction of the Dan Casey Co.

Bertha Noss left the other side Sept. 15 for home. Miss Noss has been travelling over Great Britain and the Continent for some time.

Lewis and Crossman, formerly with the Olio Trio, disbanded last week. The two-act was booked for the Pantages time.

Bill Lykens says Mario and Tre-vette are a "swell singing act in 'one.'" Bill is securing an opening for the new turn.

"The Song Revue" (of Gus Edwards) opens at Hammerstein's Monday for a stay of two weeks.

Pantages' new house, at Los Angeles, will not open before Oct. 10. Next Monday was the first date set.

THE GREAT SHOW

SCOTLAND'S PREMIER
VENTRILOQUIST

Meeting with great success This Week (Sept. 12), Colonial Theatre, New York.
(Sept. 19), Orpheum, Brooklyn. Booked solid Orpheum Road Show.

Management, JOE MEYERS

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

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CHICAGO

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Phone 4401 Central.

Advertisements and News Will Be Accepted at the Chicago Office, for the Current Issue of VARIETY, Until 10 o'clock Thursday Morning.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—Capacity business Monday, and the great audience enjoyed a great show. Because of illness Hugh Lloyd, programmed to close, did not appear. Maud and Gladys Finney were shifted to last place and held the crowd intact with their "tank-act" and its pretty "slight" displays. At 2 o'clock Billy Pryor opened the show and gave an entertaining ten minutes of song, banjo and dance specialty. Lakota and Lorain seconded the proceedings with routine juggling. Campbell and McDonald followed with dance and song, the girl in her Cohan talk-song, in male attire, lending too much monotony to the proceedings. She looks nice in her suit, but fails to get the value of expression into her long dissertation on philosophy. The real meat of the performance began with Karl Emmy's Pets, in fourth position. The handsome scenic and electrical embellishments, shown here for the first time, has sent the act along tremendously in sight features with the dogs still exemplifying the acme of training. Radie Furman, recently returned from abroad (New Acts). In New Acts will also be found Andrew Mack. "The Code Book" provided intense twenty minutes which held the audience at close attention and earned for the splendid play storms of approbation at the curtain fall. Allen Atwell's portrayal of the Filipino servant is a wonderful example of character drawing. Cook and Lorence cleaned up the show and after five bows came right back and cleaned up again, Lorence providing the salient feature of the encore. Not in months has a hit equalling theirs been witnessed at this house. Separated from the "big noise" by Andrew Mack's inking, Raymond and Caverly, next to closing, again rang the celebrated welkin with laughs and applause. They were called on for numerous bows and for four parodies as their encore. Two such hits as the brace of two-men acts scored constitute a record for this house, hard to equal.

AMERICAN (Wm. Morris, Inc., mgr. and agent).—Although a packed house was reported for Monday afternoon, either the rain which fell about show-time proved a heavy handicap or else some of the "big names" did not draw at night. An interesting factor in the bill was the presence of three pairs of the old Empire City Quartet. Placed in no especial advantage, second, Harry Mayo, with his fine big voice scored a booming hit, singing two "Shapiro's" and "Casey Jones" with tumultuous applause attending. No single vocalist has cleaned up so well as Mayo in this house for months. Absent for only one week the Brothers Cooper were saved for next to closing and there scored the laughing and applauding hit of the show. The program was none too well arranged, but with five

sketches on a nine act bill it might have been hard to improve matters. Rice and Waters opened with a rural sketch, long on rough-house and short on entertainment value; the novel introduction of musical bells, at the close, brought the applause which fell to the initial fast playing, and good work brought "The Ward Heeler" as played by Thos. J. Keogh and Ruth Francis through to applause and a three-curtain finish. Mina Minar in "Paris by Night," the best yet of the Molasso panto-stories and dance, closed the first half, scoring a great personal success. Chas. Nevins and Ada Gordon benefited largely in the way of appreciation upon the girl's cleverness and style. "Little Miss Manicure" brought forth some clever patter, with a song or two well done; in the "acare-crow" encore too much time was consumed in getting down to the best of the work. The girl's suppleness created wonderment and the finish brought strong and well deserved recalls. Willis Holt Wakefield supplied the class of the show and gave her ever-welcome pianolog to never-falling appreciation. Hers was the great, big personal hit of the bill and the new season. Chas. Ross and Elgie Bowen won their spurs best, after getting to the last half of their offering. The sermons on sport and Ross' slang epigrams won laughs to a mild degree but team work with Miss Bowen brought most of the real applause which the act provoked. In closing position Lambert Bros. tied and united their muscles in a cabinet display of physical culture, holding the audience fairly well. The show entire was one of the best seen here in months.

FOLLY (John E. Fenessey, mgr.).—The dominant impression one receives upon witnessing "The Big Review" leads to an expression of the opinion that this season should make it three times and out for Henry P. Dixon's offering of George Totten Smith's burlesque book. Coincidental with this belief one is mightily impressed with the elements of cleverness, personality, vivaciousness and artistic merit which Frankie Heath brings to the performance. No matter how good the show was when first spread before patrons of these houses, it is not as good now as it was last season and more important and necessary to its closing with this year's shows is the presence of Miss Heath. It is within the truth to add that without her there would not be much merit to the performance, and but for the further presence of (Miss) Will Nell Lavender and a sprightly pony who works for the most part on the O. P. corner of the front line, the task of reviewing "The Big Review" would be that of a short horse soon curried. Justice to the rest of the company could be tritely meted out by saying they probably do the best they can—results measuring alike with what the book efforts for them and their abilities to perform their share. It is not alone the vast amount of Miss Heath's contribution, but the ease and willingness with which she takes on her various tasks, the breeze of native charm and inherent talents which is waited, because of her cleverness, through every scene and number in which she participates that calls for unstinted praise. When Miss Heath is absent from the stage (unless Miss Lavender is on view) she is missed, and when on view, her presence seems to inspire her associates to work which they fail to accomplish without her. Miss Lavender is of a type scarce in burlesque. Her beauty of face is heightened by a pair of eyes which engross attention; she wears fine clothes in a manner indicating that she does them and bears them as gentlewomen do. She graces every scene in which she participates and when it comes to doing the tight-fits she displays lines beautiful to behold and deports herself to enlist sincerest admiration. The "pony" previously alluded to deserves to be translated to the head of a number, or to be given some distinction above her present employment of working more than all the other subordinates out to get her. She's a bundle of springs, lithe and graceful in every move and altogether noteworthy. The first part ran Sunday afternoon for more than an hour and a half. The earlier moments drag slowly, and not until Miss Heath and Harry Le Van come forth for the Hayes and Northward impersonation does anything above the mediocre happen. Then starts the best section, Miss Lavender succeeds to a reminder of Cheridiah Simpson principally because she indicates how surpassingly beautiful "Cherry" would be were she only able to equal the sight and class atmosphere which the black tight-rope artist cratic demean of her present impersonator

lends to the number. Then ensues a capital act scene from "The Girl of the Golden West" valuable as indicating Miss Heath's versatility and artistic gifts and as an incident which so well entertained the onlookers that the quietness of close attention was remarkable to experience in a burlesque house. May F. Wiley opened the "impersonations" with a Maude Raymond which passed, George F. Howard gave a Nat Willis, recognizable only in the material used, and (Miss) Billie Davies sang an Irish song well, without having much bearing on Emma Carus, whom she was catalogued to represent. Only in the song itself, "Twi, Twi, Twi" did Charles Saxon recall Geo. Lashwood, but on merit of good clothes and good singing the impression passed well enough. Harry Le Van, as Eddie Foy, gave a fine impersonation of that comedian and right there added more to his credit than at any other time in the show. Florence Brooks as Tetrazzini, uncovered the most powerful and best singing voice in the organization. In her work with Le Van, as Foy, she placed some long merit marks to her credit. Working with Miss Heath Le Van benefited through that clever girl. All through the proceedings Le Van proved to be our most frequent little "What-the-hell" comedian. When the audience failed to come through with laughs he fell to "cussing" and through the afterpiece when he was not chasing the spot light, he was distributing the P. Bolivar bread leaves with oft erring aim. His satirist of George M. Cohan may have cloaked his own instincts, but somehow or other he never quite reached the fullness of his opportunity through methods purely his own. The manuscript supplied enough of meat for Russell Simpson to pass muster as the sheriff and for Harry Loraine to come across with the "show manager." In saying all these things and making all allowances, one is simply writing around in a circle to the point where, weighing everything, it is worth while to say once more that to all intents and purposes Miss Heath is "The Big Review." Her associates are thrown in for good measure.

STAR AND GARTER (Wm. Beebe, mgr.).—Jacobus and Jermon's "Golden Crook" presented a clean show, swift moving and decidedly entertaining. Sunday night to the usual capacity business which this theatre enjoys. "A Trip to the Moon" is the title of the burlesque, a division of the entertainment into four sections bringing to light a diversity of material for the most part built and catered for laughing purposes. Billy Arlington is a tower of strength to the entertainment. Here is a "tramp" character made genuinely funny, not because of the "whiskers" and seedy attire, but because there is a man of intelligence working behind him, a make-up, a comedienne with brains and ability to devise and carry through a series of laughable incidents, producing the results without giving the least offense in act or bearing. Ed. Johnson is another potent factor in keeping the laughs afloat; the two are a host in themselves and surrounding them is a company of clever entertainers, equipped with good material and capable of making the most of matters at hand. While the action is at all times fast, there is in only one spot a tendency to roughness; then the result is more noticeable because of the contrast with what has gone before. The show was made conspicuous through the already well entertained audience demanding repeated appearances; further up, among the regular specialties, the act would have made a greater clean-up. The plot of the burlesque is worked out with many interesting details. Although there is a lack of novelty in the work, the interest is constantly stimulated by the introduction of clever comedy bits, entertaining numbers and a show of costuming and feminine charms which make for attractive and diverting entertainment. Particularly effective was the ballet opening for the last part, where the choristers show evidence of thorough rehearsal and expert drilling, and in which Dottie King deserves a compliment for having produced the number and wins applause and encores for her graceful and well achieved displays of premier work. Again in the specialty section Miss King gains prominence through her work with Louise Marshall, the two girls putting across a lively and hard-working series of dance displays, a pretty feature. Miss Marshall is the leading example of feminine loveliness the company presents, the other leaders among the women being Jeanette Buckley, Vivian Le Roy, Delores Trevor and Daisy Palmer. Miss Buckley works to splendid advantage as a number leader, and in her specialty with Johnson, won distinctive favor. For the presumable reason that the audience still hails with appreciation his sentimental work Johnson cleaves to the "characters from life" as the principal factor in his specialty, doing it well. Johnson and Billy Arlington, working through the burlesque, are an effective tandem in keeping the laughs going, an especially well developed "bit" being their interlude on banjo and violin which provokes tremendous merit. In addition, an individual bit all through the running and pulled down the big

clean-up of the show in his parody inking and subsequent scenes with Miss Palmer wherein he sets forth an example of a "slippery souse" which will bear comparison with the best work in that line the stage. In any division, can produce. Jack Strouse scores well in a number lead. The audience would not permit him to close his character specialty until he had given five songs and repeatedly bowed acknowledgments. There is a good piece of straight work by Edwin Trevor running through the show, and Strouse is also seen to advantage in working plain-clothes to the Johnson-Arlington or "cheer" bit. When the conclusion is reached and there seems no other way to end the festivities, a clever burlesque of the much-talking prize-fighter is introduced as a finish. The combatants are prepared for the "squared circle" and without striking a blow pull off a ridiculous bout through the medium of a "telephone connection" with the newspapers, each principal talks his own description of rounds which never take place, carrying out a bright idea and fine satire to a good end. In the matter of costuming numerous pretty designs are shown and on the merits of their ballet divertissement the choristers deserve a rating among the best group of girls the early season has thus far disclosed. An evening with "The Golden Crook" is time well spent.

Academy (Abe Jacobs, mgr.; agent, W. V. M. A.).—Second week of vaudeville developed brilliant increase in attendance. If Tuesday evening's audience is criterion, the policy of strengthening bills by adding an all-week feature finds Warren and Blanchard, the headliners, and most applauded number on the program. Another well liked act was provided by Neuss and Eldred, good acrobats, along with effective comedy, produced largely through mechanical contrivance and tricks props. Even better results would come for Gavin and Platt if they would form their comedy sketch to admit of more frequently introducing their splendid singing voices in appropriate selections. Alvin Brothers, Roman Ring, fared passably. Hugh Blaney, a singer, fared City Trio have singing voices too seldom used and comedy not always new. Hattie De Laro & Co. presented a sketch which even better players could do nothing with. Just why Stuart, Raymond and Baker were delegated to open the show could not be figured out by a committee of lighting calculators. Their prettily dressed, stylishly presented an entirely clever musical turn was utterly wasted for it might have, further down the bill, braced an entertainment which in its strongest sections was not overly high speed. This house "splits" with the Star Thursday, excepting headline.

Trevett (S. W. Quinn, mgr.; agent, W. V. M. A.).—Class and quality customary in bills at this house were lacking Wednesday evening. Wormwood's Animals cancelled before opening. Barry and Johnson, Monday afternoon, found stage accommodations inadequate to handle the mass of scenery for their new act. This left Katie Emmett as the only remaining big attraction. Miss Emmett's sketch improves with playing and if it could be built up to the best sections, which provoked roars of laughter, would be a valuable medium. Miss Emmett herself is excellent, but her support is not. The Lavallis cleaned up the show with a fine gymnastic Spaulding and Dupres, seconded, and Fred and May Wardell came third. The women in these two acts easily carried the burden of entertainment. Miss Wardell showing noticeable cleverness. Ye Old Home Choir closed the first half. Riley and Abner opened after recess. Schep's Animals closed the show. The applause and laughter hit of the evening was scored by Eddie Ross, with a decidedly clever black face monolog.

PRESIDENT (I. A. Levinson, mgr.; agent, William Morris).—A heavy rainstorm broke loose just before theatre hour Monday evening, the result being a rather small house for the early performance. Jacobs and Sardel pleased with barrel jumping. Pearl Stevens was billed but did not appear; Bert Lennon filled in and won favor with impersonations. Tom and Edith Almond have an act of the real variety sort. They were one of the hits. Bertroli and Archangeli scored with singing of operatic selections. Miss Bright, Decimator, presented by Adelaide Keim & Co. cleaned up the show. It is a dandy little playlet with plenty of comedy.

LINDEN (C. M. Hatch, mgr.; agent, William Morris).—A very entertaining and evenly balanced bill for the first half. Jukling Mathews opened with an effective routine of tricks, all new and well done. His assistant, a good-looking young woman, set off the act to a nicety. They worked at a disadvantage but were accorded a big hand. McDonald and Huntington scored an early hit with singing. The winning ways of Miss Huntington while singing a song in French on her house. Dave Rafael, using one of Ed. Reynard's ventriloquist acts, did nicely. Cooke and Carroll carried everything before them and scored the laughing hit of the evening. Dalton Bros. closed the show with snappy band balancing. There is no time lost between their tricks, both make a dandy appearance and work well together.

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APOLLO (Robert Levy, mgr.; agent, Frank Q. Doyle).—Franz Rainers Nineteen Tyroleans; Murphy, Horsfall and Whitman; Henry Roethig; La Page and Mahr; Mile. Wulfsen.

CRYSTAL (Frank Schaefer, mgr.; agent, Frank Q. Doyle).—"The Balloon Girl"; The Trilliers; Bess Andra; Ryno and Emmerson; Stubbledfield Trio.

WILSON A.V. (Jones, Linick & Schaefer, mgrs.; agent, Frank Q. Doyle).—Bonhair Troupe; J. Aldrich Libbey and Katheryn Trayer; Adgie's Lions; Four Lincolns; Crotty Trio.

LYCEUM (Fred Linick, mgr.; agent, Frank Q. Doyle).—Five Largards; George Tacius; Mexican Marimba Trio; J. W. Pomeroy; Gould Sisters.

PEKIN (Robert Motta, mgr.; agent, Frank Q. Doyle).—Henry and Alice Taylor Co.; McGinnis Bros.; Mr. and Mrs. Tom Lancaster; Queen Dora; Clermont and Miner; Great English.

GARFIELD (Robert Wassmann, mgr.; agent, Frank Q. Doyle).—Cameron and Toledo; Carroll and Brevoort; Paul Bauwens; Perrin and Crosby; Mile. Wulfsen.

VIRGINIA (J. V. Ritchey, mgr.; agent, Frank Q. Doyle).—Eight Henroost Inspectors; Lankey Lew Payne; The Millars; Lois Cecil; Hobson; Marvel Duo.

JEFFERSON (J. V. Ritchey, mgr.; agent, Frank Q. Doyle).—Alexander Kola Troupe, Herr Henry; Buckley Duo; Jos. Maddern and Katheryn Nugent Co.

ARCH (Geo. L. Brown, mgr.; agent, Frank Q. Doyle).—Dancing De Muths; Dunbar's goats; McCune and Grant; Corrine Ingraham.

PREMIER (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Millson and Rose; Neil Brodie; Duzan and Nelson; Florence De Vere; Mae Keagh and Co.; Alpha Hall; Dancing Dupars; Harry Love.

BIJOU DREAM (Sigmund Falier, mgr.; agent, Frank Q. Doyle).—Anna De Lisle and Co.; Frances Le Brock; Hoppe and Hoppe; Hennella and Howard; Jean McElroy; Grace Mack; Boswell, Murphy and Co.

GEM (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—John Murray; Bell and Forbes; Jessie Adams.

CENTURY (L. A. Calvin, mgr.; agent, Earl Cox).—Larkins and Burns; Harry Newman; Six Licorice Sticks; Anna Belmont; Ziegler Trio; Del Perry; Swift and Clifford; Bobby Boyde; Ed. Schooley and Co.; Grace Maynard.

COLISEUM (Mr. Harvey, mgr.; agent, Earl Cox).—Tom Linton's Cannibal Maids; Chatham Sisters; Hugh McDough; Griffin and Lewis; Lorraine and Co.; Lolar and Laird.

AMERICUS (Wm. G. Yost, mgr.; agent, Earl Cox).—W. J. Mills; Swift and Clifford; Morris and Cramer; Lillah Carter; Roscoe and Simms; Anna Palmer; Larkins and Burns; Marvicious Prea.

AMERICAN (Earl Cox, agent).—Lavigne and Gaffey; Irene Russell; Roscoe and Simms; Del Perry; Montgomery Duo; Chatham Sisters.

COLUMBIA (Geo. B. Le Vee, mgr.; agent, Earl Cox).—Kane, Royer and French; Four Dixons; Ed. Schooley and Co.; Albert Well; Alice Van; Six Licorice Sticks; Dayton; Harry S. Mack and Co.; Fogarty and Jennings.

FRANKLIN (Earl J. Cox, agent).—Bobby Boyd; Edward's animals; Montgomery Duo; Florence Whitman; Kane; Four Singing Coleens; Irene Russell; Frank Rutledge and Co.

KEDZIE (W. B. Malcomb, mgr.; agent, W. V. M. A.).—C. M. J. O'Hearn and Co.; Fitch Cooper; Hickman Bros.; Hufford and Cham; Bicknell and Gibney; The Longworths; Barnes and King; McNish and McNish; Leo Filler.

CIRCLE (Rabalon Bros., mgrs.; agent, W. V. M. A.).—The Keedlers; John Reed; Barrett and Matthews, and Tableau.

COLUMBIA (George B. Le Vee, mgr.; agent, Earl J. Cox).—Edgar Schooley and Co.; Kane, Royer and French; Al. Wild; Chatham Sisters.

SNITTER'S (Paul Snitter, mgr.; agent, S.C.).—Richardson's dogs; Clara Thropp's Review; Williams and Stern; Ethel Althoun and Co.; Zell and Rogers; Salambo and Olivette.

WHITE PALACE (Kenneth Fitzpatrick, mgr.; agent, S.C.).—Holmes and Holmes; Diggs and Burns; Powell and Wilson; Harry Edson and dogs; Dick Richards and Co.

REPUBLIC (Chas. Koester, mgr.; agent, S.C.).—Major O'Loughlin; Weston and Cushman; De Lisle and Co.; Four Lubins; Rees Trio.

LINDEN (Chas. M. Hatch, mgr.; agent, William Morris).—Mr. and Mrs. F. Daniels; Lareado and Blake; Mauriel Woodbury; Pearson and Joel; Irwin and Herzog; Tom and Edith Almond; (last half).

PRESIDENT (I. A. Levinson, mgr.; agent, William Morris).—Bert Lennon, Jacobs and Sardel; Adelaide Kelm and Co.; Bertrose and Archangel; Bristow and Warner; Pearl Stevens; Two Delton Bros.; (last half).

JULIAN (J. G. Condermann, mgr.; agent, William Morris).—Paul Gordon and Co.; Herbert Waterbury; "The Operator"; Mae Taylor; Kroneman Bros.

LYDA (Fred Hines, mgr.; agent, W. V. A.).—Fielding and Carlos; Clark and Duncan; Carlye Veaux and Co.; Harry Webb; Barnes and King; George Fredo; Aneta Primrose; Pete Mack and Clancy Twins; Barrett and Matthews.

SCHINDLER'S (L. Schlinder, mgr.; agent, W. V. A.).—Three Roehrs; Pete Mack and Clancy Twins; George Fredo; Aneta Primrose; Ruff and Cusik; Rogers and Evans; Fielding and Carlos; Gibney and Bicknell; Terre and Hyams.

ASHLAN (A. E. Weidner, mgr.; agent, W. V. A.).—Sheeda; J. X. Coughlin; Jovie McIntyre; Bootblack Quartet; The Elliotts; Della Stacey and Co.; Smith and Laredo; Sampson and Riley.

BUSH TEMPLE (W. P. Shaver, mgr.; agent, W. V. A.).—Hubbard and De Long; The Belmonts; Young and Young.

GRAND (Geo. B. Le Vee, mgr.; agent, W. V. A.).—Leo Filler; Three Zieglers; Thomas and Hamilton; Kramer and Willard; Skates Ray.

PEKIN (Robert Motta, mgr.; agent, Frank Q. Doyle).—Henry and Alice Taylor; McGinnis Bros.; Mr. and Mrs. Tom Lancaster.

Leonard Hicks has taken possession of the Hotel Grant, half a block away from his previous location, and the center of theatrical activities has shifted to Madison and Dearborn streets. For over a month Hicks has been negotiating for the lease and is now in possession for a long term, as proprietor and manager of an excellent piece of hotel property. Leonard's long association with the profession, both as an active member and as a hotel clerk and manager has brought to him a wide acquaintance, and testifying to his popularity there was not a vacancy in his place after the incoming "troupeurs" had settled down for their local engagements by Monday noon. Just as soon as arrangements can be made, it is the intention to open a rathskeller in the basement, where professionals may congregate and enjoy themselves.

Katie Emmett appeared during the last half of last week at the Academy, a theatre which her father, "Billy" Emmet managed as long ago as 1879.

Lucile Tilton arrived from the Coast Monday where she has been busy on the S-C time for several months. She came to America from England early this year and went immediately west to avoid booking complications. Miss Tilton has come east to map out

time in this vicinity before eventually going into New York.

Riverview closes next Sunday. "White City" will run until 28. Forest Park closed last Sunday night.

Lew Leever and Joe Palmer worked together for the first time at the Lyric, Kensington, last week.

Harry Fox is trying to decide between an offer from Chas. Dillingham, Harry Asklin and vaudeville, where he is booked a-plenty with the Millership Sisters.

Alfred Witzense, treasurer of the Olympic, through the death of his uncle, Max Bamberger, a Philadelphia tobaccoist, has fallen heir to \$20,000. His mother inherits \$100,000. Witzense was for many seasons with the Ringling Show as up-town ticket seller and the past summer was the first he has spent away from the show since he joined it.

Lou Shean had ill luck with his first Orpheum booking for the old Shean and Warren act which, with a new partner, he is using. Memphis was the town and he was unable to appear at East End Park because somewhere in transit his scenery and baggage was lost. He will try and make the Illinois Central settle.

Tunie and Ralston came back to town last week with a grudge against the Inter-State people. They claim contracts for houses that were never opened and on a ten weeks' booking were forced to lose seven. Sol Lowenthal will look into the matter legally.

Theo Beresina has taken legal steps to restrain Sheda, the scenic violinist, who played the Majestic recently, from using what Beresina claims to be a copyrighted idea. The legal sparring has begun. Papers were served on the Monroe Amusement Co., Chas. E. Kohl and Lyman B. Glover, all of the Majestic.

"English Jack" O'Brien has started his boxing and athletic act over the Interstate time.

Kingston and Thomas took their act to Rockford to show "Tink" Humphries how well it would go. Result: six weeks of W. V. M. A. time starting at Topeka, last Monday.

Jack Sternad is now booking acts for the Princess time in the South on Illinois State contracts.

The Hodkins Lyric Vaudeville Co. was incorporated last week for the purpose of booking acts in the southwest with offices where they have been in the Chicago Opera House building. Chas. Hodkins, Winfrey B. Russell, who is Hodkins' travelling representative; F. P. Furlong, manager of the Hodkins office in Nashville, and Adeline Scher, the black-eyed stenographer in the local Hodkins office are the incorporators.

John and Mae Burke, through a misinterpretation of the contract, cancelled their Pantheas booking and will work around Chicago for a while.

Adelaide Kelm proved such a potent magnet for the Julian that Manager Conderman has booked her back for Oct. 29, to play two weeks, and has an option on her immediate further time. Last week she attracted crowds which filled the house to within \$100 of its capacity for eighteen shows, the difference falling on the matinee.

Warren and Blanchard, who were compelled to forego their engagement at the Majestic, last week, on account of Fred Blanchard's

illness, will be the all-week headliner at the Academy this week. After opening to poor business Labor Day it was determined to strengthen the show with a full-week feature. De Rossi's Bronze Statues going in the bill Tuesday afternoon. Wm. Roach, who handles the West Side Kohl & Castle houses, is authority for the statement that unless business at the Academy braces to a satisfactory average there will be further additions of big acts until, it needs be, a whole show will be made up of prominent turns. In that event the shows may not, as now, (with the all-week exception) "split" with the Star.

"The Wife Tamer's" moved to the Lyric, following "The Midnight Sons," last Sunday night making way for Clara Lipman in "The Marriage of a Star," at the Princess. The engagement of Fields and Lewis, in "We Won't Go Home Until Morning," announced to start at the Princess last Sunday, has been indefinitely postponed.

Tuesday night Elsie Janis, in "The Slim Princess" opened for a proposed run at the Studebaker, following Montgomery and Stone in "The Old Town." At the Whitney the bill was changed last Saturday night from "My Cinderella Girl" to "Alma, Wo Wonst Du?" a German play which is re-introduced to Chicagoans by a North Irishlander, Joe Conoly.

Monday night "The Dollar Princess" began a run at the Illinois. Last Sunday matinee, at the Crown, Lincoln J. Carter, who once shone as America's Barnum of melodrama, introduced "The Cat and the Fiddle," a musical comedy two seasons of age.

Moving pictures of the Reno disaster are still shown just outside the city limits by Jones & Spoor at what is known as Hughes Theatre, Forest Park. Elsewhere in Illinois they have been officially tabooed.

Tom Branford was elected to membership in the Theatrical and Vaudeville Agents' Association of America last week. He now has about twenty acts on his staff.

Abe Jacobs, for many years manager of the Olympic for Kohl & Castle, returned to work for that firm Monday as manager of the Academy. He will continue to operate his picture theatre on West Madison Street as a "side line" to his duties in establishing the Academy as a profitable vaudeville house.

Vera Michelena retired from "The Girl and the Drummer" Saturday night to go east for a part in "The Girl in the Train." She is succeeded at the Grand by Elsa Ryan, who opened Sunday night as "The Girl" of the title. It is understood that after two more weeks at the Grand the Brady show moves to the Princess to stay as long as it profitably can.

SAN FRANCISCO

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Rather an unsatisfactory program. Kaimler and Brown placed badly, had rough going at the start, but pulled out nicely with dancing and finished to several bows. George Auger and Co. amused and entertained to the extent of being forced to make a speech at the finish. Jack Artols Duo got a running start and went big all the way. Zella Covington and Rose Wilbur received applause on the stage setting, and the efforts of the pair held the undivided attention of the audience throughout. "Fligh Life in Jail," strong comedy number, one big laugh. Ramezes, an imported magical act, found favor through the gorgeous stage setting used, and the speed with which the magician works. Blon City Four can improve routine

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greatly. The opening talk is poor and should be cut unless it can be improved. More singing and new material are mostly needed. The Four Rianos held up the closing position in fine style.

NATIONAL (Zick Abrams, mgr.; agent, S.C.).—Good program. Grey and Peters, clever bicycle riding. Comedy should be bolstered up. Manuel Remain and Co. were lost until the harp was introduced. The act picked up then and finished strong. Williams and Weston displayed a good specialty and landed a big winner. Zerell Bros. put over a neat equilibristic offering, with nothing new or startling. Bockman and Gros, a "sister act" did not do well. The act is lacking in material and wardrobe. Emmett Devoy and Co. have a good sketch in "The Saintly Mr. Billings," at present running too long. The early portion is bright and snappy, but it drags toward the finish and becomes a bit tiresome.

WIGWAM (Sam Harris, mgr.; agent, S.C.).—Lorell, well liked. Al. Lawrence, amusing. Dorothy De Sebelie and Co. well liked in "Thirty Dollars." Roth and Gould scored substantially. Black and McCone, a bit with the top of the house. Leeds and Lamar won out through boxing finish. The Mayvilles finished strong.

AMERICAN (James Pilling, mgr.; agent, S.C.).—Devoy and Dayton Sisters fared mildly. Beasle Nielson well received. Rose and Ellis showed some clever work in barrel jumping and scored heavily. American Travesty Stars. Principals doing well. Chorus needs gingering up. Dressing poor.

CHUTES (Ed. Levy, mgr.; agent, Pantages).—Yalto Duo, fairly. Lesab, female impersonator, handed audience surprise; material not good. Ewer and Prince suffer through poor vehicle; efforts well received. Milton and Delmar scored substantially. Leilott Bros., musical, one of the hits. Mr. and Mrs. Bob Fitzsimmons, went terrific. Commencing 11 two matinees will be given Sunday. House doing best "pop" business in town.

The National has engaged another "spieler" and stationed him at Post and Fillmore Sts., one block from the theatre.

Irving Samuels, of Newark, N. J., professionally known as "Musical Irving," at present playing S-C time, secured a marriage license in this city 5 to wed Unada L. White, of Portland, Oreg.

J. V. Gibson, a vaudeville comedian, recently from Australia, left for Chicago 6.

Walter Hoff Seely, General Manager William Morris, Western, is back, and aside from denying the report he had resigned, has little to say. Work on the Morris house here is progressing nicely. Mr. Seely states that work will be pushed as rapidly as possible.

Barnold's Dogs are proving a big attraction at the Chutes this week. The "monk" police, man is scoring about as big a hit as "Dan," the feature.

The "American Travesty Stars," now in the second week at the American, are a hundred percent improvement over the conglomeration holding forth at this house for some time past. The little company should find encouragement and grow in favor.

Alfred Von Bendeleben, a pioneer in the art of female impersonation and for years well known all over the Coast as an impersonator of feminine roles until losing his falsetto voice, has come into a fortune estimated to be worth \$250,000, as the result of the recent death of relatives in Germany and England. Von Bendeleben has of late years been acting as musical director.

Manager Sam Harris has had the interior of the Wigwam repainted and tinted and brass railings put around the boxes. Some class for the "Missionites."

Arrangements have been made for an international aviation meet to be held in San Francisco 24 to Oct. 2. The meet will be conducted by a syndicate of local business men who will guarantee \$50,000 for cash prizes. The site has not been selected, but the vicinity of Tanforan will probably be chosen. Count de Lesseps, the French aviator, and Charles Grahame White are mentioned as two of the famous air navigators that will give exhibitions. At the head of the local committee which is arranging the meet are Henry T. Scott, Colonel J. C. Kirkpatrick, Charles T. Crocker, James Wood and J. Cal Ewing.

Deputy Sheriff McNamara, who had been drinking heavily of late following his sus-

pension from duty for allowing the escape of a prisoner, ran amuck 2 and attempted to shoot Sid Grauman as he was talking to his father in front of their new house on Market St. McNamara, in a befuddled state of mind, while passing the house, noticed Sid and his father and imagined they were talking about him and thought he heard them say "There is the man who allowed Furey to escape." Turning upon father and son in wild fury he assaulted the elder Grauman and attempted to draw a revolver. Sid noticing the threatening move beat him to the draw and quickly drawing his own revolver he clubbed the weapon on McNamara's head before the latter could make use of his weapon. McNamara was arrested and locked up on a charge of disturbing the peace. Grauman and son escaped injury.

Portola Theatre (Alburn & Leaby, mgrs.; Bert Levey, agent).—Great Fowlers; Spanish Burlesque Band; Musical Spraguelios; Revolving Collins; Fred Lancaster; Henry Pench.

Market St. (Hallahan & Gets; agent, Bert Levey).—Musical De Fays; Variety Comedy Trio; Abdallah; Mme. Celesti.

Haight St. (Hallahan & Gets, mgrs.; agent, Bert Levey).—Robert & Fulton; Greaves & Kingman; Harry Loraine.

Grand Theatre (Alburn & Leaby, mgrs.; agent, Bert Levey).—Bestyette Trio; "Chuck" Riesner; Williams & Dale.

Broadway Theatre (Alburn & Leaby, mgrs.; agent, Bert Levey).—Violet Moore.

Portola Cafe (Herman Hermansen, mgr.; Amusement Director, Henry Garcia).—La Estrellita; Fern Melrose; Jeanette Dupree; Miss Lily Lillian; The Russian Grozlen Troupe; Senor Luis Pamies; Bernat Jaulis and orchestra.

Savoy (F. W. Busey, mgr.; Director, John Cort).—Margaret Illington in "Until Eternity."

Garrick.—Bevanti Grand Opera Company. Alcasar (Belasco & Mayer, mgrs.; Stock).—"Such A Little Queen."

Columbia (Gottlob & Marx, mgrs.; Direction K. & E.).—"The Chorus Lady," with Rose Stahl.

Princess (Sam Loverich, mgr.; Musical Comedy).—Ferris Hartman Co. in "The Sultan of Sulu."

PHILADELPHIA

By GEORGE M. YOUNG.

Keith's (H. T. Jordan, mgr.; agent, U. B. O.).—No act stood out alone for special honors, the show running to a good average from start to finish. Dolly Burtons Dog Circus made a pretty opening number. Nothing out of the ordinary routine is shown by the dogs, put through by Miss Burton, who makes a pretty and shapely figure in white. Miss Burton has still to acquire the knack of paying some attention to her audience. Tom Mahoney did rather well with his story-telling. He does not get close enough to Walter Kelly to call his act an infringement, but works along the same line. The hod-carriers' meeting stuff might be improved upon. Charles A. Murray, of the old team of Murray and Mack, presented "Jere the Janitor," a comedy playlet of light merit. All the good derived was through Murray's personal efforts, for he is a clever comedian and capable of handling much better material than he is working with at present. He has the assistance of Mae Hamilton in a small way and could do better in an act in "one" with or without any assistance. Amy Butler and her quartet won her house over in splendid style after getting off to a rather weak start. Her "Becky Cohen" number landed her solidly and from here it was clear sailing with the pleasing support given by the four boys coming in for a big share of the applause at the finish. "The Horse Dealer" was shown here for the first time and put over a big laughing hit, falling off only on the weak finish. After a steady laugh for fifteen minutes the act should have something that would send it off with a burrah, and this is impossible in the finish now in use. Henry Clive followed the English act which offered rare opportunities for Clive's kidding, but he stuck closely to the same routine as used when here before and his clever handling put it over. Mai Sturgis Walker drew a lot of attention in a picture way. Master Gabriel & Co. in "Little Tommy Tucker" did very nicely. The sketch is the same as used before, Gabriel and Ed Lamar, as the dog, dividing the honors. Marshall P. Wilder received a warm welcome and his stories brought him liberal reward in the way of applause and laughter. Wilder has a few new ones distributed through his talk. The Elton-Polo Troupe put a corking good finish to the bill with their clever casting act. They have several dandy tricks and the work is all cleverly done.

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Palace (Jules E. Aronson, mgr.; agent, H. Bart McHugh).—Four of the nine acts this week were of the acrobatic class. It was running rather heavy on eight acts, but they were pretty well split up and the conflict was relieved by the other turns which rounded out a pleasing program. Wallace and Beach offered comedy acrobatics and some clever floor tumbling by the man. Van Field did some juggling. He was also billed as a comedian. Doyle, White and De Groot made a strong impression with their capital straight singing turn. Halson Brothers offered a neat looking dancing act. The boys do some nice stepping and the dressing is a bit away from the much-copied style for acts of this kind. Loro and Payne mixed up their first-rate acrobatic and comedy with excellent results, big laughs being their reward. Katherine Kay did nicely with a singing turn. Miss Kay has a pleasing voice and her songs suited. The Gebberts have a fairly good routine of acrobatic stuff until the finish when a head trick lands big applause. With about two more good tricks, this act ought to attract attention on the small time. Syts and Syts also do acrobatics and barrel-jumping. The woman has a good idea of handling her comedy and gives the act a good start; pictures.

Victoria (Jay Masbaum, mgr.; agent, H. Bart McHugh).—Edith Montrose offered something in the way of novelty for the picture houses, with a character change sketch, cleverly handled. The act was well liked and should be in demand for this class of entertainment. Richards Brothers put over a well-liked bar act with some showy tricks. Evans and Evans danced cleverly. The boys take themselves very seriously, which detracts from the work and appearance. Florence Clarke landed solidly with a bit of singing, talk and dancing for the finish. Miss Clarke sends her stuff over in good shape and makes a nice appearance. Following her was a corking good roller-skating act by the Rollers, young people. The girl is pretty and that helps. Williams and Hilda did nicely when they got started. Their entrance is two men pushing a piano, directed by a young woman. When the men leave the piano on the stage a man crawls from it and without much talk gets to the real work and he can tickle the ivories very well. The act improves as it goes along and made a hit. The woman is there with the hobbie skirt and basket hat. She also has a small voice. Robert Ferns was well liked for his singing of "coon" songs. Delmore and Glendale won favor with their familiar musical act. Griffis and Hoot, sister act, danced and sang, winning a fair amount of favor. Pictures.

Bijou (Joseph Dougherty, mgr.; agent, U. B. O.).—The "singing pictures" proving a failure, the policy was shifted to vaudeville and pictures on short notice. The change brought good results. The Bijou has been repainted inside and out since turned back to the Keith interests by the Empire Burlesque Circuit, and looks like a new house. Five acts and five reels of pictures will be the weekly offering. The acts doing four shows daily. The Wagon-doodle Four; Rita Curtis; Mahoney Brothers; Mme. Mable's Animals; Daniel J. Mullin comprise this week's bill.

William Penn (Geo. Metzel, mgr.; booked direct).—Girard and Gardner; Kennedy and Rooney; Four Stappoles; Alance and Louaine; Gates and Black May Clinton & Co. pictures. Trocadero (Sam M. Dawson, mgr.).—A fast, snappy, good-looking show was given by the "Cosy Corner Girls." It is the best-looking show ever sent out under this title so far as dressing goes, and is a big mark to its credit. What there is of comedy running rough, the show is of the rougher class and a bit of it is familiar in burlesque, but there is not too much of the comedians at one time and in mixing up the comedy and musical numbers a good average of entertainment has been secured, with a lively pace kept up from start to finish. The first part, "Room Number 6," is the conventional hotel scene, slap-stick comedy and numbers dividing up the time. Richy W. Craig and Billy Spencer in their familiar German and Irish characters take good care of the comedy, with Dan Manning figuring lightly in the role of a bell boy. There are plenty of laughs, some for the broad comedy indulged in, but this is handled so that it does not sound raw. "Broken Brokers At Atlantic City" is the burlesque and while it does not move as fast as the first part there are plenty of laughs distributed. The show is pretty well supplied with principal women and the appearance made by them adds much, though none win in a vocal way. Anna Yale is principal boy in the first part and looks the part in a handsome purple suit of tights. Miss Yale is growing heavy, but still has the "agger." Olga Orloff also goes to tights in the first part, wearing a brown suit that is quite nifty and much better in the complete brow combination than in rather ugly yellow blouse and cap first worn. Margaret Newell, the girl with the comedy legs and arms, who has been a stock favorite here, has blossomed out as a regular principal with a part, some numbers and gets the "spot" for her songs. Belle Hunter does a familiar western bit with Jess Mardo and runs the other women principals a close race in the dressing time. Blanche Corcoran, Margaret Sheridan, Will Levering and Mort McRea also have bits. The dressing ought to attract attention, for every costume looks new and there are several worn in each division. The "hobbie skirt" effect is starred.



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First the chorus show it with a divided skirt effect and the Misses Yale and Orloff feature it, the former wearing a stunning blue dress for her specialty while her partner, Miss Orloff, has a sort of a Parisian costume. This does not do her justice, but she gets there on looks in a red "hobbie skirt" affair in the burlesque and looks fine. Margaret Newell has also adopted the new idea in dress and if there is anything funnier than Margie with those triple-jointed legs of hers in a triple-flounced "hobbie skirt," it has not been seen along this way. In the first part Miss Newell is not well dressed for the part she plays. Miss Hunter makes a nice picture in her different costumes, the yellow peacock affair which she wore last year still looking well on her. There is a pleasing variety of numbers. In the first part there are using "Kiss Your Minstrel Boy Good-bye," making it "Drummer Boy" and using a phone number which lands some good comedy laughs. There are several changes in the burlesque, finishing with a march led by Miss Orloff in white. The dressing is so good and neat-looking throughout that Spencer and Manning should both clean up in the first part, the former particularly for he could do the character just as well. There is a little too much interference by the comedians during the numbers. It does not help enough to allow it to interfere with the numbers, all of which are

ably handled and score. The silk stockings One of the girls had a very shabby pair on and was very noticeable. Anna Yale and Olga Orloff open the olio with a straight singing turn which pleased. Craig and his talking-machine and Mardo and Hunter in their familiar military sketch, also won favor. A corking good bike act by Mort MacRea and Will Levering was one of the biggest hits of the show. The "Cosy Corner Girls" should rank well up on its general appearance and good average of entertaining qualities. Ninth and Arch Museum (S. Hopkins, mgr.).—Stock burlesque began its second season in the theatre last week. This is the second week with a change of bill. Familiar burlesque pieces are used. The producer and the producer and playing one of the principal roles. Joe Wilton, Irene McCord, Emily Viola, Dottie Farmer and Jenny Fleming were other principals, the latter two leading numbers. The principals got fairly good amusement out of the two pieces and the numbers were well handled, the principals being supported by ten useful girls. Irene McCord led a couple of numbers, had a solo and gave a fine exhibition of a female wrestler in training for an all-comers' contest in the curio hall. In an "audience song" she got a strangle hold on the occupant of one of the boxes and when he seemed "sore" she showed him what she might have done to him by dusting off the chandelier

with one of the comedians in the "Bibbs and Bibbs" piece. But Miss McCord knows how to put a song over and is a lot more capable than many of the principal women burlesque can boast of. Both Miss Farmer and Miss Fleming did nicely with their songs. Billy Franklin did a specialty between the two burlesque numbers. Stock burlesque proved successful last year. It bids fair to repeat.

STANDARD (Thos. Dougherty, mgr.; F. G. Nixon-Nirdlinger).—This house opened Monday with pictures and vaudeville under a new management. A capacity house witnessed the first show, the bill running smoothly and making a good impression. The house seats 1,800; three shows daily will be given and the admission, 5-10. Goldie Rhinehart & Co. headlined the initial bill. Others were Woods' Animals; Goodman and Lane; The Bridges; Perry's Wild West Pictures.

PEOPLE'S (F. G. Nixon-Nirdlinger, mgr.; booked direct).—Bailou Brothers; Ed. Winchester; Saunders and Cameron; St. John and McCracken; May Foster and Mike. Pictures.

PARK (F. G. Nixon-Nirdlinger, mgr.; booked direct).—Jones, Williams & Co.; Don Malundy; Barrett and Stone; Matzuma Japs; Booth Trio; Van Harding. Pictures.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman).—Clifford Comedy Hour; Whiting's Gold Dust Twins; Stoney and Brother; Jack Marshall. Pictures.

GIRARD (Kaufman & Miller, mgrs.; agents, Taylor & Kaufman).—Les Nevias; Whirl's Four Harmonists; Edna Darris and Burke Boys; Billy Humphries. Pictures.

MANHEIM (Fuhrman Bros., mgrs.; agents, Taylor & Kaufman).—First half—Musical Harpers; Butler and La Mar; Carroll; Alice De Garmo. Second half—The Hadleys; Thompson; Harry Crystal. Pictures.

GEM (Morris & Anck, mgrs.; agents, Taylor & Kaufman).—First half—La Pearl Sisters; Wilson & Brooks. Second half—Harris Twins; Neff and Elliott; Tommy Harris. Pictures.

TWENTY-NINTH STREET PALACE (W. Kellner, mgr.; agents, Taylor & Kaufman).—First half—The Hadleys; Stanley and Barr; Harry Crystal. Second half—Lew Welford; Clark Brothers; Catherine Horstess. Pictures.

FRANKLIN (D. W. La Bell, mgr.; agents, Taylor & Kaufman).—First half—Joe Lanton and Bros.; La Pearl Sisters; Lew Welford; Thompson. Second half—Neff and Elliott; Carroll; Frank Rice. Pictures.

PLAZA (Chas. Oelschlaeger, mgr.; agent, H. Bart McHugh).—Nelson; Summers and Law; Martella and Asprill Bros.; Vincent and Ray; Woods' Animals. Pictures.

GLOBE (F. Fisher, mgr.; agent, H. Bart McHugh).—Bohnenberger Bros.; Royden Benford; Bernier and Stella; Brooks and Wilson. Second half—Halleur and Halleur; Bill Jones; Phil Bennett; Six Jolly Jiggers. Pictures.

AUDITORIUM (W. Herkenreider, mgr.; agent, H. Bart McHugh).—Herbert Rankin; Wenrich and Waldron; The Lansings. Second half—Burke and Finn; Roma Duo; Billy Franklin. Pictures.

GERMANTOWN (Dr. Stumpff, mgr.; agent, Chas. J. Kraus).—First half—Webster Collins & Co.; Harry Leander; Mantel Bros.; Jack Bayle; Parker, Larkyer and Snee. Second half—Webster, Collins & Co.; Princess Bonita; Glingras; Bailey and Tears. Pictures.

FIFTY-SECOND STREET (Geo. Bothwell, mgr.; agent, Chas. J. Kraus).—First half—Bradford; Bailey and Tears; Ann Jordan & Co.; Risteen Bros. Second half—Harry Leander; Lillian Bender; Davis and Merrill; A. Jordan & Co. Pictures.

AURORA (Donnelly & Collins mgrs.; agent, Chas. J. Kraus).—George Brown and dogs; Lillian Bender; Davis and Merrill; Warren and Dale. Second half—Crawford and Patterson; Gideons; Marshall; Mason and Baker. Pictures.

BROAD STREET CASINO (J. Long, mgr.; Chas. J. Kraus).—Crawford and Patterson; Glingras; Du Moulin. Second half—Brown and dogs; Arthur Krona; Warren and Dale. Pictures.

HIPPPODROME PALACE (J. Segal, mgr.; agent, Chas. J. Kraus).—First half—Edwards Sisters; Mann. Second half—Raymond Knox; Mantel Bros. Pictures.

MAJESTIC CAMDEN (W. J. Valli, mgr.; agents, Stein & Leonard, Inc.).—Grace Coyne; Bert and Irene Jack; Cutting & Fennel; Kershaw & Glenn; Geo. Foster; Stanley & Barr.

MAJESTIC (Alex. Miller, mgr.; agents, Stein & Leonard, Inc.).—Colorado Charley & Sister; La Mot & Penman; Byron & Blanche; Dilke & Dilks; The Three Morisettes; The Two Trents; Grace Coyne; Petalite Sisters.

CRYSTAL PALACE (D. Baylinson, mgr.; agents, Stein & Leonard, Inc.).—Kershaw & Glenn; Bertillo & Le Vol; Cook & Weiland; The Flying Russells; Howard & Wilson, La Mount & Penman; Susie Sutton.

77th STREET CRYSTAL PALACE (S. Morris, mgr.; agents, Stein & Leonard, Inc.).—Will and Mable Casper; Donnelly & King; Jewish Opera Co.

ALEXANDER (Geo. Alexander, mgr.; agents, Stein & Leonard, Inc.).—Kerby Bros.; The Clemons; The International Trio; Mauly & Batchler; Earl & Earl; The Aerial Geary.

When answering advertisements kindly mention VARIETY.

TYSON AND BROWN

Appearing at HAMMERSTEIN'S NEXT WEEK (Sept. 19)

Kindly look us over

FAIRHILL PALACE (C. Stangel, mgr.; agents, Stein & Leonard, Inc.).—Donnelly & King; Burke & Urline; Hillmans.

WOODLAND AV. PALACE (C. Benn, mgr.; agents, Stein & Leonard, Inc.).—Watson Sisters; J. J. Hall; The Neolons.

MAJESTIC PALACE (J. Berger, mgr.; agents, Stein & Leonard, Inc.).—Delmore & Ralston; Bert Parker; The Geers; Guy & Stone; The Francuses; Miss Frances Robinson; Jim Coleman; Cook Weiland.

PENN. FAMILY (R. Greenfield, mgr.; agents, Stein & Leonard, Inc.).—Halleur & Halleur; Pate Bros.; Clark's Minstrels.

COLONIAL (B. H. Krellitz, mgr.; agents, Stein & Leonard, Inc.).—The Paul Hillis Stock Company.

LYRIC AMUSEMENT PALACE (J. H. Cumberland, mgr.; agent, Geo. E. Scott).—The Ader Trio; The Lyric Comedy Four; Marie Mack; Harvard and Cornelle; Geo. Wachs; Pate Bros.

RIVER VIEW PARK, CAMDEN, N. J. (Mr. Brenninger, mgr.; agent, Geo. E. Scott).—Gilbert and Lee; Pine & Derise.

SALEM PARK, N. J. (Benj. Bee, mgr.; agent, Geo. E. Scott).—La Pine and Derise; De Chauts Trained Dogs.

CASINO (Elias & Koenig, mgrs.).—Reeve's "Beauty" Show pleased big house Monday. Several new costume effects used Monday afternoon.

GAYETY (John P. Eckhart, mgr.).—"Serenaders."

The opening of the Great Northern at Broad and Erie avenues, one of the handsomest devoted to pictures and vaudeville, has been delayed until next Monday.

The Empire will open its regular season next Monday, playing pictures and vaudeville booked by Taylor & Kaufman. Stanford & Western will be the managers.

One of the Yamamoto Japs lies in the hospital at Hazleton, Pa., suffering from a fractured skull received by falling from a wire during the act at the Hazleton theatre last Friday. The Jap's condition is reported as serious.

J. A. Wurzbach, who has been prominently connected with several newspapers in Philadelphia and was formerly dramatic editor of the Evening Times, will leave here this week to assume the management of the Alpha, Erie, Pa., one of the Lewy Circuit of houses.

Florrie Benjamin, Billy Moran and Emily Henry will be the principals in a big "girl act" called "Moonlight" which is to be launched in vaudeville shortly. It will have special scenic and electric effects and be ready next month.

At the regular monthly session of the members of Lu Lu Temple in this city, Wednesday night of last week, the Nobles were entertained by a vaudeville show which ran more than three hours. Through the efforts of the Noble A. Koenig, one of the lessees of the Casino, the entire "Rents-Santley" Company appeared, the chorus doing the numbers with the principals. Wilbur and Connors, Loretta Moore, Audrey Lang, National Six, Morva Williams, Reid and Russell and Prince and Virginia all did specialties, and Jack Mason substituted in the big dancing act for one of the chorus men. Pete Clark and members of the "Runaway Girls" were also there. Pert Croix and Jim Mackey, Winifred Greene; Frank Wakefield, Ivory Quartet, Alice Wilson, Robert Jackson and Jack Elliott doing specialties. Irene McCord, Eckert and Francis and several other vaudeville acts also appeared. After the show the burlesque companies were entertained at a banquet.

Billy G. Smythe will play a few weeks as a "single" while Mrs. Smythe (Marie Hartman) is at home awaiting the arrival of a new partner. Billy says it will be a boy (on inside information).

Lowell B. Drew is walking around with his chest expanded, announcing the arrival of a girl baby. Drew and his wife will do a double act in a few weeks.

ATLANTIC CITY

By I. R. PULASKI.

YOUNG'S PIER (W. E. Shackelford, mgr.; agent, Ben Harris through U. B. O.).—"The Futurity Winner" snappy action, excellent work; Dolly Connolly, assisted by Percy Wenrich, New Acts; Kauffman Brothers, hit; B. Patton & Co., liked; Eva Mudge, clever; Phillips Sisters, Edith Raymond, very good.

SAVOY (Harry Brown, mgr.; agent direct).—12-14. International Comedy Trio; The Sharps; Sarah Meyers; Edith Stallings; m. p.

MILLION DOLLAR PIER HIPPODROME (J. L. Yount & Kennedy Crossan, mgrs.; agent direct).—Tokki Tokki wire, very clever; Renzetta & La Due, comedy acrobats, very good; Casting Dunbars, excellent; The Shorts, musical; Winston's Sea Lions; Young American Minstrels.

STEEL PIER (J. Bothwell, mgr.).—Murphy's American Minstrels; m. p.

STEEPLECHASE PIER (E. L. Perry, mgr.). Pavilion of Fun; m. p.; ill. songs.

CRITERION (E. N. Downs, mgr.).—M. P.

EXPOSITION (W. Z. Patno, mgr.).—M. P.

Raymond Hitchcock in "The Man Who Owns Broadway," played the week at the Apollo. At the Savoy the first three days were devoted to vaudeville, while the last three Douglas Fairbanks appeared in his new play "The Cub."

On Monday night at the Apollo there was a little excitement back stage when the clearers struck for higher wages and the show was held up for a few minutes. These clearers are a bunch of boys known down here as "ducktowners" and call themselves "The Ocean End." They were receiving fifty cents per show but thought that they should have seventy-five. So when they said so and grew ugly about it, they were promptly ejected. The ushers were put on the job.

The town is taking on gala attire in readiness for the oncoming hosts of the Grand Army of the Republic. Already many of the "old vets" are here and are holding little "camp fire" reunions ahead of the big "encampment" which starts 10. Fifty bands will play during G. A. R. week. Probably most interest will attach to the Civil War musicians, a five and drum corps of 100 men who supplied music for the armies during the memorable struggle, and the Soldiers' and Sailors' Orphans' Band, average age sixteen years. Fifty thousand dollars has been appropriated for the music and general entertainment for the week.

E. N. Downs announces that the Criterion will close about Oct. 1. His lease expires at that time. Walter Rosenberg, who sub-letted to Downs, has not given out the house's future policy. Mr. Downs will go to Buffalo to manage a new house now nearing completion. This house is located on William Street and is to be called the Plaza.

Monday night Arnold Daly will produce under his own management a new comedy entitled "The Wedding Journey" for the first time. The play is by John H. McIntyre, of Philadelphia. This new drama is described as "A Comedy of New York life among the lower classes."

Monday last Sam Bernard was to have opened at the Savoy in a new show, but the opening was postponed because of incomplete rehearsals. The show, called "He Came From Milwaukee," opened in New Haven, 15.

One evidence of the waning season was demonstrated in the closing for the season of the music stores. This does not mean all, however. Shapiro has one open between Kentucky and Illinois Aves., which he announces will remain open throughout the year. His other store, opposite the Steeplechase Pier (open during the summer for the past three years), closed Wednesday. The Remick store is still open and will not close until the end of the month. This leaves Remick and Shapiro alone in the field for the time being.

BOSTON

J. GOOLTZ.

Variety's Boston Representative, 80 Summer St.

Keith's (Harry E. Gustin, mgr.; agent, U. B. O.).—Bill of exceptionally good quality. Out of the eight acts, five billed as "First appearances here." The Models of Jardin De Paris; roar from start to finish; Amy Ricard and Lester Lonergan, in "An Idyl Of Erin," one of the daintiest bits ever shown at this house; Elsie Fay, with her songs, left them laughing; Billy Farnum and the Clark Sisters, songs and dances, all good, act neat; Harry Armstrong and Billy Clark, two local boys in their own songs, made good in bunches; Herzog's Circus, with twelve trained stallions, presented a top-notch, closing the show Three Charibons, acrobats and equilibrists, opened. Their tricks are new and work excellent; Wil-

liam J. Coleman, singing monologist, good songs and stories; pictures.

Orpheum (Fred Mason, mgr.; agent, L. B. O.).—"No. 44," railroad drama; Laura Ordway; Latour Sisters; Will Campbell; Lora & Co.; Mr. and Mrs. Curtis; Dotson and Lucas; Maratello and Wolf; Clarence Sisters and Brother; A. L. H. Weston and Irene Young; pictures.

Palace (I. M. Mosher, mgr.; agent, National).—Arthur Lavine & Co.; Rogers and Dorian; James Murtha; Zeita, Julia Tracey, Glenn Buritt; Laurie and Allison; Arthur Turrell; Gilmore and Castle; Mabel Weston; William Cameron; pictures.

Beacon (Jacob Lourie, mgr.; agent, National).—Bertha Holland, Cora Hall, Charles Crossman, Davis and Davis, Harry Fraley, Fred Starr, Floyd and Russell, Glen and Glen, pictures.

Pastime (Mr. Murphy, mgr.; agent, National).—Frank Cullen, Brightman and Hall; Dave Lynn; A. J. Appleby; pictures.

Pekin (Mr. Price, mgr.; agent, National).—F. Leslie; pictures.

Star-Somerville (Mr. Adelson, mgr.; agent, National).—William Slack; Clint Weston; Agnes Marsh; pictures.

Supreme-Jamaica Plain (John Levey, mgr.; agent, National).—Gypsin; Billy Edwards; Sherman; Mae McGowan; pictures.

Olympia-South Boston (F. E. Woodward, mgr.; agent, National).—Mary Thompson; Sherman; Mae McGowan; pictures.

Congress Hall-South Boston (Charles Schlesinger, mgr.; agent, National).—Allie Johnson; Elsie Ballard; pictures.

Unique (A. F. Washburne, mgr.; agent, National).—Huddy; Joe Costa; pictures.

Paradise (Mr. Hammond, mgr.; agent, National).—The Don Nellies; pictures.

Old South (Frank Brown, mgr.; agent, C. B. O.).—Edith Hutton; Mr. and Mrs. Rice & Co.; Paris; Chambers; Mallard Bros.; Ray Carr; The Singing Quartet; Nat Royall; George Leslie; pictures.

Hub (Joe Mack, mgr.; agent, Fred. Mardo).—Whittier Ince & Co.; Rice & Ladell; Joseph Smith; pictures.

Bowdoin Square (J. E. Comerford, mgr.; agent, National).—Ruth Wright and Bert Lawrence; Macbie and Walker; Ethel Nevins; L'Aigion; Butler and Dalton; Hall's Dogs; Rehan and Hall; pictures.

Howard Athenaeum (Jay Hunt, mgr.; agents, Ed. Kelley and Phil Hunt).—Luigi Pickard Troupe; Ethel Deane; Arthur Conky; Billie Diamond and Lillian Cameron; Green and Morin; Rose Sharon; pictures.

Burlesque with Billy Watson's Beauty Beef Trust.

Gaiety (G. H. Batcheller, mgr.; agent, direct).—"Follies of New York and Paris."

Casino (Chas. Waldron, mgr.; agent, direct).—"Love Makers"; pictures.

Columbia (Harry Farron, mgr.; agent, direct).—"Merry Maidens"; pictures; wrestling, Wednesday evening.

Castle Square (John Craig, mgr.; agent, direct).—"Stock in 'Zira."

Norumbega Park (Carl Alberte, mgr.; agent, J. Gorman).—Tremont Quartet; The Roselles; Musical Buskirk & Co.; Jeans and Allaire; pictures.

Washington (Frank Brown, mgr.; agent, C. B. O.).—Jimmy Cowper; Nick Conway; Malvin & Duxbury; Yale Trio; De Lacroix and De Born; Bart and Mack; The Herberts; pictures.

Scenic-Boston (M. F. O'Brien, mgr.; agent, J. J. Quigley).—Telegraph Comedy Four; Steadman; Cutting and Zarida; pictures.

Lexington Park, with J. T. Benson, manager, and booked through Fred Mardo, closed 11, following a very successful season. The management claim that the business for the season just passed was the best in the history of the park.

The Reverse Scenic, booking through Fred Mardo, closed 11, for the season. This season was a topnotcher.

BALTIMORE, MD.

WILSON (M. L. Schaibley, mgr.; agent, Joe Wood).—Lady Carmen; Hamilton and Massey; Carver and Oliver, sketch; Billy Barron; Veronica and Young Bros.; m. p.

VICTORIA (Chas. E. Lewis, mgr.; agent, Wm. Morris).—Ella Cameron and Co.; Ross & Green; Dick Fox; McDonald Bros.; Musical Yodels; Tongue Naval Trio; m. p.

MONUMENTAL (Monty Jacobs, mgr.).—"Kentucky Belles." Joe Opp has the bulk of the funmaking with Frank Rice and Billy Cotton as his chief aids.

GAYETY (Wm. L. Ballaut, mgr.).—"Runaway Girls."

SAVOY (Sol. J. Saphier, mgr.; agent, Wm. Morris).—A dandy bill this week. Julian Rose, big scream. His travesty on Harry Lauder is irresistibly funny. Frederick V. Bowers, assisted by two picks and a dog, riot; Tony Pearl, well liked; Von Mitzel and Maynard, big band; Arthur Buchner, good; Lee Tung Foo, went good; Luigi Bros., usual; Francell & Lewis, fair; Savoygraph.

MARYLAND (Fred C. Schamberger, mgr.; agent, United B. O.).—Julius Tannen, monologue, hugely enjoyed; Merrill & Otto, clever sketch, well presented; Morton & Moore, several encores; Nonette Lyle, pleased; Charles Montrell, big; Ballerine's Canine Circus, fair; Kelly and Kent, went with a roar; Martinetti & Sylvester, best knockabouts seen for a long time. Kinotograph.

BEAUMONT, TEX.

PEOPLE'S (Cox & McLean, mgrs.; rehearsal Monday 1:30; agent, Chas. Hodkins).—Mr. and Mrs. Philiber, very good; Lillian Carter, fair; Helen Pingree & Co.; headliners and hit of bill; Rice Brothers, good; Marion Blake, fair.

VAUDETTE (Theo. Clemmons, mgr.; rehearsal Monday 10:30; agent, Billy Elwood).—Diamond & Leroy, good; Prof. Nichols and his midget horse Nchanter, pleased. Pictures. WALKER.

BUFFALO, N. Y.

SHEA'S (M. Shea, mgr.; agent, U. B. O.).—McPhill and Hill, clever; The Three Swell Sisters, fine; Burns and Fulton, good; Porter J. White & Co. hit; Gordon & Marx, pleased; Gertrude Hoffman, decided success, well received. Gertrude Hoffman given great credit for her work.

FAMILY (E. J. Wilber, mgr.; agt. Marcus Lowe).—House recently opened, proves to be as good as any in the city, business good. Juggling Derida, good; Caughey Trio, fine; El Barto, magician, decidedly clever; Ed. Dunkhorst & Co. hit; The Three Troubadours, well received; Wonderful Warrens, very good; pictures.

ACADEMY (M. Epstein, mgr.; agent, Marcus Lowe).—Playing ten act, week and closing with pictures; good business. W. GEE.

CHARLESTON, W. VA.

HIPPODROME (C. H. Long, mgr.; agent, Gus Sun; rehearsals, Monday 10).—Gordon Walton & Co. in "Wanted by the Sheriff," fair; Ching Long Foo, magician, ordinary; Elrodado & Co., jugglers, good; Breneen & Wright, s. and d., fair. MAJOR.

CINCINNATI, O.

KEITH'S COLUMBIA (H. K. Shockley, mgr.; agent, U. B. O.).—Sunday rehearsal at 10).—Burt Shepherd, clever; Brown & Cooper, very good; Tom Nawn & Co. in "When Pat was King," disappointing; George Austin Moore, very good; The Exposition Four, scored; William Farnum, very good; Welch, Mealy & Montrose, scream; Juggling Normans, exceptionally clever.

EMPRESS (Edward Shields, mgr.; agent, S-C; Sunday rehearsal at 10).—An exceptionally good bill headed by Sam J. Curtis & Co., who held up the show. Three National Comiques, one of the best comedy acrobatic acts ever seen here; Eckhart & Gordon, very clever; Wad Brothers, fair; Wright & Stanley, good; George Yeoman, suffering with severe cold being hardly able to talk.

AMERICAN (Harry Hart, mgr.; agent, direct; Monday rehearsal at 10).—Nolan, Shean & Nolan, good; Amedeo, excellent; De Rosi Troupe, very good; Edwin H. and Kathryn Deagon, good; Peter, the Great, hit; The Leland Sisters, poor; Robert Bertram & Co., good.

PEOPLE'S James E. Fennessy, mgr.).—"Follies of the Day."

STANDARD (Frank J. Clemens, house agent).—Columbia Burlesquers.

COLUMBUS, O.

Keith's (W. W. Prosser, mgr.; agent, U. B. O.; Monday rehearsal 10:30).—Juggling Smith, good; Doyle and Fields, excellent; Mills, Rialta, assisted by Wm. Gordon, pleasing; Rose De Haven, clever; Great Deodada, ordinary. Grand (Ira A. Miller, mgr.; agent, Coney Holmes; Monday and Thursday rehearsal 11:30).—Al. Derby, fine; Budd and Wayne, well liked; Harold Dixon, big hit; Two Colemans, entertaining; Reynolds and Miller,

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pleasing.—Princess (Edw. Browning, mgr.;
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hearsal 10).—Desmond and Desmore, good;
Bates and Christie, pleased; Miss B. De Buse,
ventriloquist, applause winner.—Columbus
(Thompson Bros., mgrs.; agent, Columbus
Vaudeville Agency; Monday rehearsal 10).—
Hazel Biddette, pleased; Joe Austin, good.
Howze Sisters, pleased; Golden and White, old
material well handled.

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American (C. E. Berkell, mgr.; Wm. Morris,
agent; 12:30 Monday rehearsal)—Rafayette's
Dogs, good; Jean Jurende and Rah-Rah Boys,
prime favorites; "Consul, the Great," drawing
business; Clothide and Montrose, Mae Mit-
chell, La Verne and Johnson, and Rondas and
Booth are also on bill.

ELMIRA, N. Y.

MOZART (G. W. Middleton, mgr.; agent,
Edward Mozart; Monday rehearsal 10).—
Guy's Minstrels; good to good business.—
HAPPY HOUR (G. H. Van Demark, mgr.;
agent, U. B. O.; Monday rehearsal 11).—
Ralph Whitehead and Co.; Sylvan and O'Neill;
McAvoy and Powers; Kaiser Terriers; Gus
Frederick; Joe Samuels and m. p.; ex-
cellent bill; large business.—FAMILY (Max
Sherman, mgr.; agent, Buckner Vaudeville
Co.; Monday rehearsal 10).—Musical Fred-
ericks; Nobles and Halley; Lillian Levard
and m. p.; good houses pleased.

J. M. BEERS.

ERIE, PA.

Alpha (E. H. Suerken, mgr.; agt., Marcus
Loew; rehearsal Monday, 10).—Fritzkow and
Blanchard, excellent; Bijou Russell, very
good; Robinson Trio, well received; May Du-
rea & Co., went big; Orville and Frank, clever.
Colonial (A. P. Wescher, mgr.; agt., Gus
Sun; rehearsal Monday, 10).—The Spears,
excellent; Mercedes Lorenze, well received;
Ansel and Dorlan, clever; Witt's Southern Sing-
ing Girls, very classy; Naida & Co., very
clever; Dusan's Happy Days in Georgia, very
good.

Happy Hour (D. H. Connelly, mgr.; agt.,
Geo. Ver Beck).—Hattie Williams, good; Mar-
tinelle, novelty.

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Mr. H. T. Foster, manager of both places, was
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ORPHEUM (C. F. Hopkins, mgr.; agent,
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gers Players, scored; Strolling Players,
pleased; "On the House-top," New Acts,
Patay Doyle, hit; Fred St. Onge & Co, good.
Pictures.

HIPPEDROME (A. L. Roumfort & Co.,
mgrs.; agent, Rudy Heller).—Selsor Trio;
Musical Tolmans. Pictures.

CASINO (Sam. L. Levy, mgr.; agent, Wm.
Morris).—Packed houses at the initial per-
formances. Reid Sisters, good; Musical Thor,
pleased; "Balloons Girl," hit; Dotson & Lucas
(colored), well received; E. Blondell & Co.,
went well; Church City Quartet, good; Prince
Kanazawa Japs, entertained. Pictures.

J. P. J.

HARTFORD, CONN.

POLI'S (Oliver C. Edwards, mgr.; agent,
U. B. O.).—rehearsal Monday, at 10. Clara
Belle Jerome and Co. in "Joyland," big hit;
Adonis and Dog, good; Williams and Segal,
s. and d., clever; Four Readings, acrobats,
went well; Cross and Josephine, funny; Gold-
smith and Hoppe, good; Florence Modena and
Co., in "For Reform," laughable.

HARTFORD (Fred. P. Dean, mgr.; agent, J.
Clancy; rehearsal Monday and Thursday,
11).—12-14 Beecher and May, riot; Ed. Mar-
key, went big; Westford and Buck in "The
Hold-up," funny; Pinard and Manny, clever
and funny; Leahy Brothers, acrobats, clever;
15-17 Princess Chingquilla and Major Newell;
Hudson and Lauchner, good; Anita Julius; Ward
and Raynor; Anderson and Evans.
SCENIC (Harry C. Young, mgr.; agent, di-
rect; rehearsal Monday, 10).—Marion Mar-
shall, s. good; William Walters, ill. s. hit,
m. p.

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JAMESTOWN, N. Y.

LYRIC (H. A. Deardourff, mgr.).—Junk-
man Family, excellent wire; Sam Liebert and
Co., pleased; Shubert Trio, clever musicians;
George Kalne, German, good; Henry Bobker,
character, actor, above average.

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Orpheum (Martin Beck, Mgr.-Agent; Direct,
Monday rehearsal, 10).—Week 5, Armstrong
and Greene, sketch, headline, interesting.
"Bama Bama Girls," entertaining; Lou An-
ger, German comedian, capital; Stepp, Mehlin-
ger and King, very well. Holdovers—Four

Fords; Ryan-Richfield Co.; Granville and
Rogers; Josie Heer, Los Angeles (Geo.
A. Boyer, mgr.; S-C, agent; Monday rehar-
sal 11).—Harry Tsuda, equilibrist, adroit;
Harry and Kate Mitchell, skit, fair; Viola
Crane & Co., sketch, snappy; Anita Diaz's
Monkeys, entertaining; G. B. Alexander,
Jokester, funny; "Pullman Porter, Malda,"
good; Levy's (Al. Levy, mgr.; L. Behmer,
agent; Monday rehearsal 10).—Countess Olga
Rossi, songs, headline, favorite; Madge Mait-
land, character singer, clever; Bob Albright,
pleasing; Grace Belmont, singer, winsome.

EDWIN F. O'MALLEY.

MERIDEN, CONN.

POLI'S (Tom Kirby, mgr.; rehearsal, Mon-
day, 11).—12-14 Bensley, foot juggler, good;
Sharp & Turek, s. and d., very clever; Rut-
ledge & Pickering in "My Boy Jim," great;
"Cadets of Gasconne," fine; Berry & Berry,
musicians, very good; 15-17 Constance Wind-
ham & Co., Musical Brittons, Cummings and
Gladding, Bell Boy Trio, Four Johnsonians.
STAR (R. T. Halliwell, mgr.).—M. P., Ma-
belle Buge, songs.

CRYSTAL (Jindar & Rudloff, mgrs.).—M.
P. and Ill. songs.

MERIDIAN, MISS.

GEM (D. J. Hennessy, mgr., Williams-
Cooley, agent).—5-7 The Scofields, musical
playlet, very good; Carroll and Eller, imper-
sonators, great; m. p., 8-10 Jones and Cot-
trell; Thomas and Langhorn, m. p.

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remarkable performance; Sidney Shields,
dainty little artist; Valadon, good magician;
Leona Pam, pleasing songs and dances; Wolff
and Waldruff, good; Conroy and Le Maire,
funny; Hedgoc Bros. and Jackson, good.
Crystal (C. I. Fischer, mgr.; Orpheum Cir-
cuit).—M. E. Morse, Rah-Rah Boys, with
Jean Jurene, pleasing Le Claire and Blaire,
act of merit; Thompson and Vinton, in
"Terry's Return," beautiful playlet; the Mech
International Trio, good; Armada, pleasing.
Star (F. Trotman, mgr.).—The Star Show
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"I Want To Buy a Little Bit of Love"

Now Being Sung by

EARL T. MOTT

CHAS. K. HARRIS

Columbia Theatre Building, New York
MEYER COHEN, Mgr.
Grand Opera House Building, CHICAGO

NEW ORLEANS, LA.

Orpheum (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 10).—Honors were divided between Augusta Glose, Callahan and St. George and the Four Huntings at the Orpheum's initial performance Monday evening. Miss Glose's pianolug and imitations delight. The Huntings, applause hit. "The Old Neighborhood," by Callahan and St. George, splendid; Mr. and Mrs. Allen received hearty approbation; Savoy, finished well; Montgomery and Healey Sisters, did well; Piccolo Midgets, closed.

American (James R. Cowan, mgr.; agent, William Morris; Sunday rehearsal 10).—Martyne and Hardy provoked laughter; Lew Wilson, yodles well; Americanites, passed; Great Karrell, mystified; Fitzgerald and Gray, nicely.

Winter Garden (Israel & Leopold, mgrs.).—The familiar burlesque, "A Day at the Races," evoked unstinted applause.

Majestic (L. E. Sawyer, mgr.).—Tyson Extravaganza Co., vaudeville and pictures.
Happy Hour (Al. Durning, mgr.).—Cooper and Cooper, comedians; William Wright, monologist; Leola, the Great.

The Aliens were playing Gulfport, Miss., last week. The town newsdealer insulted Mrs. Allen. Mrs. Allen told Mr. Allen about it. Mr. Allen struck the newsdealer on the jaw. The newsdealer is in a hospital. Mr. Allen is in jail.

Will Brannan has superseded Victor H. Smalley as press representative of the Orpheum.
O. M. SAMUEL.

NORWICH, CONN.

POLI'S (H. H. Bliss, mgr.; U. B. O., Clancy, agent; rehearsal, Monday, 9:30).—Johnsonians, exceptionally clever; The Musical Brittons, very good; Cummings and Gladings, pleased; Constance Weldon & Co., very good; The Bell Boy Trio, very clever. 15-17, The Cadets De Gascoyne, Bensley, Foot Juggler; Berry & Berry; Rutledge & Pickering; Sharp & Turek. FAGAN.

AUDITORIUM (J. F. Egan, mgr.; U. B. O., Family Dept. agent; rehearsal Monday, 11).—Whole very good; "The Eagle and the Girl," great; MacM. Barnes, Louise Reming & Co., very good; Louis Belmel, good; Gardner, West and Sunshine, very good. 15-17, "The Eagle and the Girl," The Kalmos; Cole & Coleman and Sella Canta. FAGAN.

OAKLAND, CAL.

Orpheum (Martin Beck, gen. mgr.; Agent Direct).—"Top O' the World Dancers"; McKay & Cantwell; Mr. & Mrs. Erwin Connolly; Krassa Trio. Holdovers—Minnie Dupree, The Kaufmanns, Al Johnson, Renee.
Broadway (Guy Smith, mgr.; agent, Bert Levey).—Lucier & Ellsworth; Willisch; Claus and Redcliff; Great Falt Co.
Idora Park—Ellery's Royal Italian Band.

ONEONTA, N. Y.

Oneonta (Harry E. Dunham, mgr.; agent, Cleveland; rehearsals Monday and Thursday 11).—8-10, Mr. and Mrs. John T. Powers, pleased; Murphy and Lamair, amused; 2-4, Musical Bella, clever; May and Mack, good; pictures.

DELONG.

PATERSON, N. J.

EMPIRE (A. M. Bruggemann, mgr.; H. J. Bruggemann, res. mgr.; agent, Peter Shea).—Harry Thomson, hit; Dorothy Dalton, very big; others were Lillian Johnston & Co., replacing Emil Hock & Co.; The Sterlings; Budd & Claire and the Emerson Trio, replacing Frehul Bros.

FULLY (Joseph B. Pine, mgr.; Western Wheel).—William's Imperials with Harry L. Cooper, favorite with the regulars of house; a well trained and hard working chorus made a favorable impression. VAN-ARNOT.

PITTSBURG, PA.

Grand (Harry David, mgr.; agent, John P. Harris; rehearsal Monday 10).—Jeters & Rodgers, pleased; Swor and Mack, good; Six Musical Cuttys, scored; Elizabeth Brice and Charles King, excellent; Empire Comedy Four, hit; Joseph Hart's Bathing Girls, took well; Adele McNeill, passed; Josselin Trio, clever; new motion pictures.

Family (John P. Harris, mgr.; agent, Morganstern; rehearsal Monday 9).—Osborne Wallace & Co., feature; Collins and Watson, lots of humor; Craft and Myrtle, entertaining; Curran and Milton, good; Harry Sacks, clever; Fisher Bros., very skilful; Mark Fabian, passed; Ruth Lavelette, passed.
Liberty (Abe Cohen, mgr.; agent, Gus Sun; rehearsal Monday 9).—Smith and Harris, hit; Tossing Austins, clever; Three Hylands, good; Lew. Fairchild, took well.
Gayety (Henry Kurtzman, mgr.).—"The Midnight Maidens"
Academy (Harry Williams, mgr.).—"The Passing Parade."

M. S. KAUL.

PITTSFIELD, MASS.

Empire Theatre (J. H. Tibbetta, mgr.; U. B. O., agt.; rehearsals Monday, 10).—The Pelots, The Kemps, fair; Marshall and Bell, fair; Horton and La Triska, went well; Sidney Dean & Co., big hit; The Three Renards, very good; W. Coughter, illustrated songs. FRANKLIN.

PORTLAND, ME.

CONGRESS (E. H. Gerstle, mgr.; agent, Quigley; rehearsal Monday 10:30).—Shorey, Campbell & Co., funny; Braddock & Leighton, very good; Hazzard & Brown, classy; Anton Zinka and his dancing dogs, act of merit. JEFFERSON (J. W. Greely, mgr.; agent, U. B. O.; rehearsal Monday 10).—Pearl Tangley, strong headliner; Al and Fannie Steadman, real live artists; Hughes Bros., well received; Vaughn, Patterson and Halliday, big hit; 3 Cycling Cogswells, sensational. SCENIC Westbrook (Guy F. Woodman, mgr.; agent, J. W. Greely; rehearsals Monday and Thursday 11).—12-14, Goforth & Doyle; 15-17, Nina Espey; Hanson & Bonet. HAROLD C. ARENOVSKY.

PORTLAND, ORE.

ORPHEUM (Martin Beck, gen. mgr.; agent direct).—Week 5, "Dinkaple's Christmas," featured exceptionally good; Waterbury Bros. and Tenney, excellent musicians, good comedy; Jos. Callahan, impersonator; Linton and Lawrence, Lane and O'Donnell, Suzanne Rocamora, Samaroff and Sonia.

PANTAGE'S (John A. Johnson, mgr.; agent direct).—Merry Trio and the "Old Kidders," excellent feature; Jessie Edwards' Dogs, well trained; Sidney Shepherd and Co. in "The End of the World"; Buck Bros., acrobats; Claude Golden, Myrtle Victorine and the Zolars, classy "girl act."

GRAND (Frank Coffinberry, mgr.; agent S. C. Stuart; rehearsals Monday and Tuesday 10).—Allison, musical treat; Martin and Maximilian, good comedy; Mille, Olive, excellent; Stokes and Ryan, Maxwell and Dudley, Leonard, Louie and Gillette. W. R. B.

PORTSMOUTH, O.

Orpheum ("Sun," R. R. Russell, mgr.; rehearsals Monday, 10).—Sensational Olivers, very good; Bobby Burgess and West Sisters, very pleasing; Brennan and Wright, fair. Headliners—The Mazars, very pleasing, held over; pictures, good.
Aldome (J. F. Potts, mgr.).—Pictures.

RACINE, WIS.

Bljou Theatre (F. B. Stafford, mgr.; W. V. A.).—Williams and Gordon, went big; The Millards, good; Canter and Curtles, well received; The Chamberlains, very good.

Ernest Kitzner is building a nickle theatre at Racine Junction at a cost of \$10,000.
J. E. P.

READING, PA.

Orpheum (C. C. Egan, mgr.; agent, U. B. O.; Monday rehearsal 10:30).—Carl Statzer, good; Manning and Ford, excellent; Clinton Ames & Co., plenty of laughs; Fred and Albert Ferrell, very well received.

Palace (W. R. Goldenberg, mgr.; agent, Bart McHugh; Monday rehearsal 10:30).—Gaylor and Wiltsie, very well liked; Burke and Finn, good; Billy Franklin, laughs; the Roma Duo, pleased.

Grand (C. G. Keeney, mgr.; Monday rehearsal 10:30).—Geo. Smedley, J. C. Mack & Co., Kitty Goodman, D'Amon, headline. G. R. H.

RENOVA, PA.

Family (Albright & McCarthy, mgrs.; U. B. O., agt.; rehearsal Monday and Thursday 3:30).—8-10, Hamilton and Howlett, good; Cecil Bower, fair. 12-15, Irma Lapomme, unsatisfactory; Bennett and Darling failed to appear.

WM. E. ELBRIGHT.

RICHMOND, VA.

Colonial (Ed. Lyons, mgr.; agent, Norman Jeffries; rehearsal Monday 11).—Beltrah and Beltrah, very good; Eddie Barto, great; LeClaire's Ponies, scored.

Lubin (C. T. Boyles, mgr.; agent, Norman Jeffries; rehearsal Monday 12).—Allen, Delman & Harold, great; Woodard and Derrill, very good; Theresa Jacobs, good.

Theatro (C. L. Tony, mgr.; agents, White & Aldinger; rehearsal Monday 11).—The American Male and Female Minstrels, scored big hit.

MILTON CAPLON.

ROCK ISLAND, ILL.

Majestic (J. P. Quinn, mgr.; W. V. A., agent; rehearsal Monday).—Nine Schoolboys and Girls make good; Ebenthal Bros., comedy acrobats; Persian and Halliday, good; Roy Weedy, German comedian.

ROANOKE, VA.

JEFFERSON (I. Schwartz, mgr.; agent, Norman Jeffries; rehearsal, Monday 10 A. M.).—McNally and Stewart, very good; Graham's dogs, poor; O'Connor Sisters (three), scored. Pictures.

AMUSU (J. O. Webber, mgr.).—Pictures and songs.

ELECTRIC (H. L. Rockhill, mgr.).—Pictures and songs.

LYRIC Isadore Foreman, mgr.).—Pictures and songs.

COMET (F. O. Webber, mgr.).—Songs and pictures.

MOUNTAIN PARK CASINO—Pictures.
Note.—Miss Anna O'Connor, who is one of the O'Connor Sisters here this week, was the recipient of much applause, having been remembered for her clever work when last here with the Metropolitan Minstrels.
The Comet, one of the handsomest picture theatres in the state, threw open its door to the public this week. JACK MANSER.

SAGINAW, MICH.

Jeffers (W. A. Rusco, res. mgr.).—Mad Miller, satisfactory; Yule and Simpson, clever; Baby Helene, good; Brooks and Carlisle, very good; World's Comedy Four, splendid; The Be Bont, play well.

MARGARET C. GOODMAN.

SALT LAKE CITY, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Sunday).—Aubrey Pringle and George Whitting, a clean knockout. They easily carried off first honors. Marlon Murray & Co. scored big. Paul La Croix, "The Mad Hatter" well received. The Hamins, the male end of the team worked alone; was well liked. Adale's Zoological Circus, handy act and big winner. Wheeling Wheelock and Ualcycle Hay, good. Will Which, formerly manager of the Orpheum there and in Ogden, is here from El Paso where he is now running two picture houses. Rosa Roma starts on Orpheum time in two weeks.

MAJESTIC (Harry Revier, mgr.; agent, Bert Levy).—Lillian Donne, well received; Stanley & Scanlon, immense; Carrie Hubert, good. Pictures. OWEN.

SAN DIEGO, CAL.

Queen (E. J. Donnellan, mgr.; Agt., S-C; Monday rehearsals, 10).—Don and Thompson, songs and chatter, very good; Cabaret's Dogs, interesting; Murray K. Hill, monologist, good; Estelle Wordette & Co., sketch, funny; Beulah Dallas, songs, applauded; pictures.
Princess (Fred Ballion, mgr.; agent, Bert Levy; Monday rehearsal, 1).—Juggling Parrotta, good; Knotts and Lawrence, comedy songs, laughable; Frank Voerg, German comedian, well received; pictures.

Grand (Walter J. Fulkerson, mgr.; agent, Burns-Howell; Monday rehearsal, 1).—Fredrick, magician, clever; Midget, Marlon, interesting; Leeland and Lee, good; pictures.
Garrick (J. M. Dodge, mgr.).—10 and 11, "Seven Days."

Empire (Ray Gill, mgr.).—Pictures.
Jewell (Ray Sauer, mgr.).—Pictures.
Union (F. W. Rublow, mgr.).—Pictures.
Pickwick (E. M. Drucker, mgr.).—Pictures.

Coronado Tent City, with Ohlmyer's Band, closed for the season 5.

J. M. Dodge (Garrick) is in Los Angeles with Clarence Drown (Orpheum) to complete arrangements for the initial Orpheum show here, 26.
L. T. DALEY.

SAVANNAH, GA.

LIBERTY (Frank and Hubert Bandy, mgrs.; agent, Princess Theatrical Exchange; rehearsal, Monday 12).—Three Bennington Brothers, clever; The Great Haines, scored; Pete Baker, clever; Frank and Kate Carlton, big hit; Le Fevre and St. John, good.

ORPHEUM (Joseph A. Wilensky, mgr.; agent, Interstate Circuit; rehearsal Monday 2).—"English" Jack O'Brien, drawing card; Charles Hasty, scream; Cecile Francois and Co., clever; Edith Haney, went well; Three Lyres, hit. Pictures and Austin and Tapa complete the bill.

Notes.—Manager Joseph A. Wilensky, of the Orpheum Theatre, leaves this week for an extended trip through the two Carolinas, looking for sites for picture or vaudeville houses.
R. MAURICE ARTHUR.

SIOUX CITY, IA.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; Sunday rehearsal 10).—Nellie Nichols, hit; "The Darkie, the Servant and the Man" held attention of the house; Rufus-Redey Troupe, clever; Melrose and Kennedy, some good tricks, pleased; Fred Watson, songs, liked; Four Morrissey Sisters and Brothers, fair. C. S. C.

SPOKANE, WASH.

Orpheum (J. A. Muller, mgr.; agent, W. V. A.).—Week 4, Rock and Fulton, top honors; Fred Duprez, big hit; Luce & Luce, very good; Work and Ower, clever; Neapolitan Trio, pleasing; Roscoe Midgets, good.
Pantages (E. Clarke Walker, mgr.; agent, W-B.).—"A Glimpse of Fairie Life," headliner, making big hit; Johns and Abrams, ordinary sketch; Fletcher and Fletcher, landed solid; Earl's Singing Comedians, scored; Walter Hale, good.

Washington (Agent, S-C.).—D. J. Sullivan & Co. in "Captain Barr," hit of bill; Harry Von Fossen, very good; Rice and Prevost, good; West and Bicen, pleased; Powers and Wilson, fair; Alexander Brisson, good.
R. E. M.

MANAGERS BEWARE

An imitation of the pantomime called "THE SLUMS OF PARIS" is advertised as a feature of the "Jardin de Paris," a burlesque show at present at the Columbia Theatre, New York. I want to warn managers and public that the ORIGINAL PANTOMIME

"SLUMS OF PARIS"

With Mlle. MINNIE AMATO, is now playing the United time.

PAUL DURAND, Business Manager

This week (Sept. 12), Keith's Hippodrome, Cleveland.

A. COCCIA, Producer

When answering advertisements kindly mention VARIETY.



GET THIS, EVERYBODY! NOT THE "ORPHEUM," "ORPHANS" OR "AWFULLEST" BUT THE **ORPHEUS COMEDY FOUR**

FRANK STANHOPE O. M. SCOTT TOM DUFFY GEO. FORD

Featured Season 1910-11 with Jacobs & Jermen's

"QUEEN OF THE JARDIN DE PARIS" CO.

THIS WEEK (Sept. 12), COLUMBIA THEATRE, NEW YORK

ST. LOUIS, MO.

By FRANK E. ANFENGER.

Princess (Dan S. Fishell, mgr.; agent, William Morris).—"The Barnyard Romeo" heads inaugural bill. In the cast are Mlle. Mizzi Hajo, La Petite Adelaide, J. J. Hughes, Frank Keno and others. The supplementary vaudeville, Zay Holl and Sydney Grant, Cartmell and Harris, Maria Lo's "Dresden Art Models," Columbia (Frank Tate, mgr.; agent, Orpheum Circuit).—Marcus and Lynn; Tanner and Gilbert; Clement De Lion; Walsh Lynch & Co.; Herbert and Willing; Edwin Arden & Co.; Marvelous Griffith; Famous Vanis. Garrick (Melville Stotz, mgr.).—"Miss Nobody From Starland," with Olive Vall, big notices.

Century (Pat Short, mgr.).—"My Cinderella Girl," with William Norris, hit. Standard (Leo Reichenbach, mgr.).—"The Ducklings," good burlesque. Gayety (Frank V. Hawley, mgr.).—"Vanity Fair," pleasing. Imperial (D. Russell, mgr.).—"The Show Girl."

Colonial (Harry R. Overton, mgr.).—Two a night. The initial bill includes Oneta, Persian dancer; Owen Hoffman & Co., in sketch; Norton and Lorraine, dancers; Tom Brantford, comedian; Francis Dainty & Co., wire cycle; Roscoe and Sims, musical; Diamond Comedy Four.

Novelty (J. Sweeney, mgr.; O. T. Crawford, exc. agent).—Rainbow Sisters, Lessik and Anita, Jack Davis.

Cabanne (W. J. Hall, mgr.; Crawford, exc. agent).—Rifner and Dove, Jimmy Wall, Curry and Riley, Ned Nelson. Delmar Aldome (H. Pipe, mgr.; Crawford, exc. agent).—Jennings, Jewel and Barlowe, Brundage, Brandon and Taylor.

Lafayette Aldome (Ind. Amus. Co.; Crawford, exc. agent).—Bernard and Barth, 9 Ned Nelson. Hamilton Aldome (F. G. Melnhardt, mgr.; Crawford, exc. agent).—Bradson and Taylor, Murray and Cawer, Hawaiian Five, Haley and Haley.

Lemp's Park Carnival is drawing good crowds, with a splendid weather break.

Forest Park Highlands and Delmar close for the season Sunday.

Bessie Clifford, the "Yama Girl" of "The Three Twists," poisoned in May on a boat, but who recovered, will rejoin the company here next week.

The "101 Ranch" show is to play a return date here.

Lou Wagner, proprietor of a tent moving picture show, was fined \$25 for giving prizes to amateurs, alleged to be under legal age.

ST. PAUL, MINN.

Orpheum (Martin Beck, gen. mgr.; C. L. Dean, res. mgr.; bookings, direct; rehearsals Sunday 10).—Ous Edwards' "Night Birds," good; Five Olympians, fine; Three White Kahunas, very pleasing; A. O. Duncan, good; Williams and Warner, good; Felice Morris & Co., good; Alpha Troupe, very good; Kladrome.

BEN.

SYRACUSE, N. Y.

Grand (Jos. Pearlstein, mgr.; agent, U. B. O.).—Marcellis, clever contortionist; Cotton and Boulden, got over quite well; Three Keatons, big riot of the program, "Buster" great favorite here; "Drifting," new production with Agnes Scott and Henry Keane, first presentation at Grand. First performance piece dragged, and players had their voices pitched so low, impossible to hear in the rear. Unless piece and playing improves, the best report will be that "Drifting" is a beautiful set. Arlington Four, always a hit; "The Little Stranger," headlining, sentimentally touching, and from applause, deservingly ap-

preciated; Dooley and Sales made laughter, as much by Miss Sales' own quantity of joy apparently at her partner's comedy as by any other means. The young woman dresses very well; C'Dora, in her "Loop" cycle act, closing the show, held well and was liked.

Crescent (Fam. Dept., U. B. O. bookings).—W. H. Gallaway, cartoonist, went well; Marie and Edith Straus, hit of bill; Kerner and Brown, "Dutch" comedians, fairly; Herbert Brooks & Co., trunk and card tricks, good act, but audience could not get it.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.; agent, U. B. O.).—Odiva, great novelty; James Harrigan, big scream; Elphye Snowden and Earl Benham, clever; Schrode and Mulvey, hit; Brown and Ayer, artistic; Witt's "Girls From Melody Lane," dainty and musical; Three McGrades, fair; Emily Green and Co., funny; m. p. GAYETY (T. R. Henry, mgr.).—Fads and Foibles.

STAR (F. W. Starr, mgr.).—The Brigadiers. MAJESTIC (Peter F. Griffin, mgr.).—Ed. Stone, fine; The Player Comedy Sketch, funny; Ogden, artistic; Arthur and Jeanette, pleased; Pierce and Pierce, good; The Walker Troupe, a sensation; m. p.

YONKE STREET (G. Moran, mgr.).—Barbara Douglas Co., went well; Delaney and Wohlman, hit; Samson Trio, well received; m. p.

The Griffin Circuit has added three new houses, Buffalo, Niagara Falls and Suspension Bridge. HARTLEY.

WASHINGTON, D. C.

CHASE'S (H. W. De Witt, mgr.; agent, U. B. O.).—rehearsal, Monday 11).—"Our U. S. A. Boys," headliner, hit; La Veen, Cross and Co., well received; Whitaker and Hill, went big; Mack and Williams, scored; Dave Ferguson, very good; Edwina Barry and Co., good; The Van Der Koors, fair.

COSMOS (A. G. Brylawski, mgr.; agent, Norman Jeffries; rehearsal, Monday 10).—Helen Carmon, hit; Bertram; second honors; Two Hardts, nicely; Bellows, Temple and Bellows, good; Fox and Ward, scored; Bonner and Meredith, fair; Leo St. Elmo, pleased; Dowling and Towle, fair. Pictures.

CABINO (A. C. Mayer, mgr.; agent, Wm. Morris; rehearsal, Monday 10).—"Cycling Demons, good; Anna Arling, hit; Wm. Schilling and Co., very good; Foster and dog, scored; "Banjo Friends," good; Henella, clever. Pictures.

MAJESTIC (F. B. Weston, mgr.; rehearsal, Monday 11.30).—"Musical Millers, hit; Rhodes and Adams, nicely; The Roberts, well received; Arthur Lane, good. Pictures.

LYCEUM (Eugene Kernan, mgr.).—"Cherry Blossoms." GAYETY (George Peck, mgr.).—"Big Banner Show." EDWARD DOMBHART.

WEBSTER CITY, IA.

Walter Yant, principal comedian of the vaudeville team of Lavigne Sisters and Yant, received a sprained back and an injury to his right hand last week in an Illinois Central wreck, near Dubuque. His injuries will keep the team idle for a couple of weeks. The team consists of five people.

H. B. Burton, representing the Western Vaudeville Managers' Association, has opened headquarters in Des Moines.

City officials in Des Moines have ordered the closing of the Mirror theatre on the east side because it does not comply with fire ordinances. Repairs are being made on the house, however, to comply with the ordinances and meantime it is open. GEO. C. TUCKER.

YONKERS, N. Y.

Warburton (Jos. E. Schanberger, mgr.; agent, Ed. S. Keller; Monday rehearsal, 10.30).—Ous Edwards' Song Revue, big hit; Two

Vivians, amazing work; Camille Trio, riot; Maud Barron, nice good song needed; Barrows-Lancaster Co., excellent; Van Hoven, very good comedy; The Beldons, colored, liked; pictures.

Orpheum (Sol. Schwartz, mgr.; agent, U. B. O.).—Monday and Thursday rehearsals, 12).—8-10, Mr. Bulken and His Dolls, decided hit; Edgar Atkinson-Ely, good; Caroline Franklin & Co., strong; 12-14, Jennings and Renfold, went big; Vinnie Henshad and Annie Morris, "The New Act," good; Hilton and Bannan, good reception; pictures.

Getty Square (Ed. Rowlands, mgr.; agent, direct).—Ralph Taylor, acceptable; Helen Dayton, liked; pictures. CRIS.

DES MOINES.

ORPHEUM (Henry Sonnenberg, mgr.; rehearsals Sunday 10.45).—Good. Lottie Williams & Co., well received; Aash, well liked; Lyons and Yosco, pleased; Siegel and Mathews, very good; Frank Morrell, big; Wentworth, Vista and "Teddy," clever; Bert and Lottie Walton, acceptable; motion pictures.

MAJESTIC (Everett Hays, mgr.; agt. S. C.; rehearsal, Sunday 10.30).—Pickard's, Seals; Boutin and Tilson, scored; Trocadero Quartette, pleasing; Betsy Bacon and Co., good; De Hallis and Valora, pleased; Earl, Flynn and Nettie McLoughlin, very good.

The Unique Theatre, which has heretofore played S. C. acts, will hereafter be devoted to

motion pictures exclusively. House is now open after having been redecorated. JOE.

KANSAS CITY.

ORPHEUM (W. V. A.; Martin Beck, mgr.).—Geo. Beban, powerful sketch; Smith and Campbell, laughable; Diero, excellent; Lillian Ashley, snappy songs; The Balzars, amusing; The Brahams, fair; LaToy Bros., good. PHIL McMAHON.

LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent direct; rehearsal Monday 6 P. M.).—Dennis Brothers, fine; Fentelle and Vallorie, good; Valentine and Dooley, clever; Boynton and Bourke, pleased; Lole Fuller's Ballet of Light, feature; Fennell and Tyson, well received; Signor Travato, scored hit. LEE LOGAN.

YOUNGSTOWN, O.

PARK THEATRE (John Elliott, mgr.).—A trial of regular vaudeville at this theatre week of September 12 proved so successful that the management intends to go farther into the policy, and to book high grade acts for the weeks that are not taken by first-class dramatic and musical attractions.

Opening bill included Homan and Newton, pleasing; Sam Reese, Singing Dago; Farrell, interesting; Ollie Young and April, fine; Lemuels and Lemuele, neat Mlle. Sassha Gordien, talented; Springer and Church, clever; Louis Mortelle and company, good. C. A. LEEDY.

MANAGER'S REPORT

Howard Theater Opening (With 8 Acts) Washington, D. C.

"CLERMONT AND MINER"

A Big Scream following two black face acts, and Miss Etta Miner, was the HIT OF THE SHOW while their Musical Finale landed them a solid hit.

CLERMONT and MINER Play Chicago next week Apollo and Virginia First time West, New Act, New Faces, A Novelty, will make 'em laugh W. H. SMITH, Mgr."

Selbini and Grovini

WITH

"Washington Society Girls"

SEASON 1910-11

Billy ONSLOW and O'BRIEN Eddie

PRINCIPAL COMEDIANS with "AMERICAN TRAVESTY STARS." SEASON 1910. SULLIVAN-CONSIDINE'S AMERICAN THEATRE, SAN FRANCISCO.

LOUISE GATTE

THIS WEEK (Sept. 12) AMERICAN MUSIC HALL, NEW YORK

When answering advertisements kindly mention VARIETY.

REPRESENTATIVE ARTISTS

A BIG SPECTACULAR NOVELTY
A \$5,000 PRODUCTION

JOHN B. HYMER

and COMPANY
of 15 Presenting

"TOM WALKER ON MARS"

A Fantastic Musical Comedy Depicting the Adventures of Old Tom Walker on the Planet Mars

SPECIAL SCENERY AND ELECTRICAL EFFECTS

Opening Sept. 19, Hathaway's, New Bedford
Sept. 26, Hathaway's, Lowell
Oct. 3, Auditorium, Lynn.

JACK LEVY, Exclusive Representative
140 W. 42d STREET, NEW YORK CITY

NOTES

A large meeting of German managers was held in Berlin, Sept. 7, to discuss the new agency law there.

La Freya, a Spanish beauty, to open at the American Sept. 26, arrived in New York Thursday.

"The Mandarin Girl," with Mlle. Coria, is at Henderson's this week. The act was placed through Paul Durand.

The Western Burlesque Wheel Bronx theatre will have its Sunday concerts for this season placed by Shea & Buckner.

Royal Tracey has been engaged to play the lead in Victor Smalley's sketch, "Nerve," when the latter is presented in the east.

Virgil Holmes and Marjorie Riley have left "The Rolifonians" and have been placed over the Sullivan-Considine Circuit as a "sister" team.

"Cafe del Bowery," the newest production of Mike Simon and Ren Shields started rehearsals this week. Johnny McVeigh will be featured.

Joe K. Kelly and Virginia Kelxay were divorced by an interlocutory decree, entered in the Supreme Court of Kings County last week.

Hugo Herzog is at the German Hospital, New York, where an operation for appendicitis was performed upon him late last week.

"Billie Burke's 'Girls From Sheephead Bay'" will be Mr. Burke's next "girl act," with the leaders yet to be selected.

Simmons and White have separated. The dissolution was arrived at lately. It was one of the oldest acts in vaudeville.

Bird Millman is recovering from an injury to her knee, the accident occurring last week at the Grand Opera House, Pittsburg.

The Coliseum and Palace, both in London, have each declared a semi-annual dividend of 20 per cent.

Paul Cinquevalli may never come to America again. He is booked on the other side until 1912, when the great juggler intends retiring.

Adele Oswald, formerly of "The Land of Nod" and "My Cinderella Girl," has arrived in New York to arrange for a vaudeville appearance.

Johnnie Quail (formerly of La Maze, Quail and Tom) and Rene Vedmar of The Vedmars, will be seen in a double act shortly.

"The Man in Red," to appear at the American next week, is Marriott Edgar, a foreigner, recommended by Fred Niblo.

Umberto Buchneri, tenor with the Basque Quartet has been engaged as leading tenor with the Montreal Grand Opera Company.

CIRCUS NOTES.

Nearly all the performers with the Barnum-Bailey circus have been re-engaged.

"Tiger Bill's Wild West" is the title of a small tented show that is playing in the west. From authentic sources comes the word that it is making money.

Mlle. Morelli, who appeared in America for many seasons with her trained leopards and tigers, is now with a wild animal show at "Luna" Park in Paris.

E. L. Brannon is now agent for the Yankee Robinson shows.

From divers directions reports are coming to the Ackermann-Quigley offices that all of the tented aggregations are doing a profitable business. Each of the correspondents is decidedly optimistic about next year's outlook and claim it will beat this season's business.

Harry Leonard, an Englishman who was over here studying circuses, sailed for London Aug. 30 to take up the general management of the Green and Hinton enterprises. Leonard was connected with Barnum and Bailey, Buffalo Bill and the Miller Bros. outfits while on this side.

A TRIO BROUGHT BACK.

The Long Acre Building is harboring a male romance. It is of three fond souls, who, in their younger days, beguiled the time wondering how the next meal would taste, and what the chances were for escaping from St. Paul.

The trio are now in the show business, and under the same roof. Daily they come in contact. Years ago, when they could make claim to respectability as ordinary newspaper men, reporting the stories cropping up on the police calendars of St. Paul, each had an ambition. Just now their only motive in life is an object, but the days of the ambition are not forgotten. It was the meeting of the three in working uniforms that recalled the days of the long waits and the short stories.

The men are Clark Brown, General Manager of the Bennett Circuit, Canada; Arthur Hopkins, of the Orpheum Circuit booking staff, and Victor Smalley, manager of the Dan Casey Co. When in St. Paul Brown was of the Pioneer Press. He wanted to become the editor of a country weekly. Hopkins was a news chaser for the Globe, and looked forward to the day that he should be a bank president. Smalley was out hustling for the Dispatch, and had no time to think of the future.

Each confessed one night while in Police Headquarters and then allowed the matter to drop.

Nowadays as each meets another, "Hop" says to Clark, "Howdy, Ed!" and Clark replies, "How are you, Pres?" When greeting Smalley they merely say, "Well, you left St. Paul, anyway."

LOLO THE MYSTIC



better known as
LOLO COTTON,
STANDS ALONE in
her original act,
MENTAL SUGGESTION and **SHARP SHOOTING.** LOLO is not a European act. Was born on Pine Ridge, Indian Reserve, Dakota. LOLO does no memory work. Hence a successful imitation is impossible.

Two weeks in Montreal.

CHIEF CASEY, Manager

When answering advertisements kindly mention VARIETY.

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"JUST TO AMUSE"

16 Minutes of Real
Fun in "ONE"We'll Play for Saweruy Before We
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FOUR
CATES
World's Greatest and
Best Musical Act

The Four Musical Cates give an exhibition that is a premier one, every number on their act calling for applause of the most hearty kind. A prominent feature of this act is the largest saxophone in the world, too large for any one to carry and which is mounted on a large frame. They also have the largest xylophones, and their work on these instruments and others is of the very best character, including that on the cornet also.—
"Daily Post," Houston, Texas.

EXCELA AND FRANKS
"THE PHYSICAL CULTURE GIRLS"
S-C Circuit. Coming East.

TOOMER and HEWINS

Present the Comedy playlet. (W. V. M. A. Time.)

"IT HAPPENED IN LONELYVILLE"

SEPT. 5—ROCK ISLAND, ILL., MAJESTIC; SEPT. 12—MUSCATINE, IA., FAMILY.
The "Argus," Rock Island, Ill., Sept. 6: "Toomer and Hewins presented a comedy sketch which brought down the house."
Address: WHITE RATS, N. Y. or Chicago. Agent, A. E. MEYERS

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METZ and METZ

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Just finishing successful tour of S-C Time. CHARMING EVERYBODY in their INIMIT-
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DEAS, REED and DEAS

Some Singing Some Comedy Some Clothes

Sept. 12-18, Headliners, Idea Theatre, Fond du Lac, Wis.

SOME CLASS

THE FAMOUS

VELDE TRIO

Have Just Finished 25 Weeks of Sullivan-Considine Time, and After Only One Week's
Rest Began Their Second Season for Western Vaudeville Managers' Association, Aug. 29, Play-
ing Fair. Address care VARIETY, Chicago.

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HOUSTON and KIRBY

Playing W. V. M. Association Time. ADOLPH E. MEYERS, Agent.

Jackson and Margaret

Novelty Singing Act "IN OLD KENTUCKY"

Presenting Amusements' Greatest Colored Contralto Singer. Ask Jake Starnard

Chicago "EXAMINER"
Sept. 8, 1910,

LILY LENA

LEAVES AUDIENCE ATHIRST.

Princess of English Songstresses as Blithely Clean
as ever, says STEVENS.

She's so delicately demoted and so incredibly
artistic. Could anybody else do it?—ASHTON
STEVENS.

She leaves you athirst. Why don't more of
our Americans do that?—ASHTON STEVENS.

I renewed my mad passion for "Have You
Got Another Girl at Home Like Mary?" and
the girl that sang it, and I don't care who
discharges me.—ASHTON STEVENS.



VARIETY, Sept. 10, 1910.

MAJESTIC, Chicago (Orpheum Circuit).—In
the line of clean, artistic cleverness, Lily
Lena overshadowed the rest of the show here
Monday afternoon, and the holiday audience
liked her immensely. She got right into the
good graces of her listeners from the take-off,
and never lost her hold, save long enough to
make five changes of gowns, all decidedly
nifty creations. Properly enough, she was
given a garden drop, as hats went with all
her costumes; but the house plush remained
out of sight all day, and Lily got the second
of three cracks, the players had at the same
garden. The cloth drop would have served
to show off her gowns, and the clever girl
deserved the extra tone the plush implies. She
led off with "Next Door to You," followed
with "By the Sea, Sea, Sea," "When the
Light Is Low," "I'd Like to Meet You Again,"
and closed with "Another Little Girl Like
Mary," saving for this number a sprightly
dash of dance and kick which no one thought
was in her. For every song she won sincere
applause, and, without "stalling" for effect,
ran her gamut of song, and took her final bow
like the pretty and sensible lady she seems
to be. She provided thirty minutes of pleas-
ure unalloyed, and may take to her credit
the biggest hit any single woman has made
here in many moons. WALT.

CLARK and VERDI "THE ITALIAN
COMEDIANS"

THE FIRST AND ONLY ACT OF ITS KIND IN THE COUNTRY
HAVE YOUR CARD IN VARIETY

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F.

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Fairchild Mr & Mrs 1321 Vernon Harrisburg
Fairfax Grace Colonial Warsaw Indef
Fairburn Jas Miss N Y Jr B R
Falls Billy A 588 Lyell Av Rochester
Fantas Trio 8 Union Sq N Y
Farnum & Delmar 224 W 46 N Y
Fay Sisters Wichita Kan
Felix & Barry Garrick Wilmington

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Fentelle & Vallorie Orpheum Des Moines

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Next Week (Sept. 19), Poll's, Wilkesbarre.

Ferguson Frank 489 E 43 Chicago
Ferguson Jos 127 W 67 N Y
Ferguson Marguerite Hastings Show B R
Fern Ray 1300 W Ontario Phila
Fern & Mack Richmond Htl Chicago
Fernandes May 100 207 E 87th N
Ferrard Grace 2718 Warsaw Av Chicago
Ferrell Bros Temple Detroit
Ferry Temple Detroit
Fielding & Vann 133 W 45 N Y
Fields & Coco 104 E 14 N Y
Fields & La Adella Orpheum Mansfield O
Fields School Days Majestic Ft Worth
Flinn & Ford 280 Revere Wthrop Mass
Fisher Marie Galey Girls B R
Flake Gertrude Brigadiers B R
Fitzgerald & Quinn Bowery Burlesquers
Fitzgeralds 8 Juggling Girls Ringling C R
Fitzsimmons & Cameron 3609 S Green Chicago
Flatco Alfred Jay Powell & Cohen Co Indef
Fleber & L Piere 33 La Salle Pl San Fran
Fletcher Ted 470 Warren Bklyn
Florence Nellie Columbians B R
Follette & Wicks 1824 Gates Av Bklyn
Foote Dick & Pearl Altoona Pa
Forbes & Bowman Orpheum Duluth
Force Johnny 800 Edmondson Baltimore
Ford Geo Queen of Jardin de Paris B R
Ford & Co 300 Fenton Flint Mich
Ford & Miller 26 Brayton Buffalo
Ford & Louise 128 S Broad Mankato Minn
Formby Geo Walthe House Wigan Eng
Foster Eleanor Del Prado Htl Chicago
Foster Geo A Ringling Bros C R
Foster Harry & Sallie 1838 S 12 Phila
Foster Billy 2316 Centre Pittsburg
Foster Ringling Bros C R
Fowler Bertie Htl Lincoln N Y
Fox & Summers 517 10 Saginaw Mich
Fox Florence 172 Filmore Rochester
Fox Will World of Pleasure B R
Foy Margary Academy Suffolk Va Indef
Foyer Eddie 2333 E 100 Cleveland
Francis Winnifred Vanity Fair B R
Francis Willard Fairbanks Springfield O
Francisco 343 N Clark Chicago
Frank Sophia & Myrtle Miss N Y Jr B R
Frederick & Kilduff Guilford N Y
Fredericks Musical House Neck Mass
Freeman Bros Girls from Happyland B R
Frehlig Lizzie Bowery Burlesquers B R
French Henri Gedard Htl N Y
French & Williams 821 W Blaine Seattle
Frey Twins Orpheum Harrisburg
Frick William Lovemakers B R
Frisland Trilix La Salle Chicago
Frobel & Ruge 314 W 23 N Y
Furman Range 2026 Lexington Av N Y

G

Gaffney Sisters 1407 Madison Chicago
Gaffney Al Vernon Brooklyn N Y
Gale Ernie 169 Eastern Av Toronto
Garden Geo Girls from Happyland B R
Gardner Andy Bohemians B R
Gardner George & Co 4648 Kenmore Av Chicago
Gardner Oscar 778 S 45 N Y
Gardners Three 1938 No 8 Phila
Garrett Bros Moulton Ia
Garrity Harry Grand Vancouver B C Indef
Gath Karl & Emma 508 Cass Chicago
Gavin & Platt Box 140 Clifton N J
Gaylor Chas 768 17 Detroit
Genaro & Theol Majestic Corsicana Tex Indef
Gennaro's Band 205 W 38 N Y
George Al D Sam T Jacks B R
George Chas N Potomac Hagerstown Md
Germane Anna T 25 Arnold Revere Mass
Geyer Bert Tavern Joliet Ill
Geyer & Geyer Palace Chicago
Gilbert Ella R Runaway Girls B R
Gilbert Gladys 104 W 40 N Y
Gilden Sisters Three 736 S Av N Y
Gilmore Mildred Galey Girls B R
Gilesandro Phil & Millie 2001 Madison Av N Y
Girard Marie 41 Howard Boston
Gleason Violet 489 Lexington Waltham Mass
Glover Edna May 862 N Emporia Av Wichita
Goforth & Doyle 251 Halsey Bklyn
Golden Nat Hastings Show B R
Golden Claude Pantages Sacramento
Goldie Boys Republic Chicago
Goldsmith & Hoppe Polls New Haven
Goodman H 700 E 165 N Y
Goodman Joe Maryland Cumberland Md
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Gordon & Barber 26 So Locust Hagerstown Md
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Gordon & Henry Bijou Atlanta
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Gottlob Amy 600 N Clark Chicago
Gould C W Marathon Girls B R
Gould & Rice 826 Smith Providence R I
Goy Trio 356 Willow Akron O
Graham Frank Marathon Girls B R
Grannon Ila Melrose Park Pa
Grant Burt & Bertha 2936 Dearborn Chicago
Granville & Rogers Orpheum Ogden Utah
Graves Joy Dreamlanders B R
Gray & Gray 1822 Birch Joplin Mo
Gray & Graham Sydney Australia Indef
Green Edna Bowery Burlesquers B R

ETHEL GREEN

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Greene Winnifred Runaway Girls B R
Gregory Family Strong Burlington Vt
Gremmer & Melton 1437 S 6 Louisville
Griffith Marvellous Majestic Chicago
Griffs & Hoot 1328 Cambria Phila
Grimes Tom & Gertie Williams, N D
Grimm & Hatchell Palace Fall River
Groom Sisters 503 N Hermitage Trenton N J
Grossman Al 532 North Rochester
Grover & Richards New Orleans
Grovin Geanette Washington Society Girls B R
Gruber & Kew 404 E 4 Flint Mich
Guilfoyle & Charlton 308 Harrison Detroit

Guys Ministeris Orpheum Canton
Guyer Victoria Miss N Y Jr B R
Guyer & Valle 86 Cumberland W Green London

H

Halperin Nan Majestic El Paso Indef
Hained William 1147 N Orleans
Haines & Bruce 56 Orchard Norwich Conn
Hall & Clayton Mosaic Pa
Hall Frichard & Mountain Majes Chattanooga
Hallman & Murphy 913 McKean Phila
Halls Dogs 111 Walnut Revere Mass
Hanson Boys 21 E 98 N Y
Halters & Harry Bay 9 Bath Beach L I
Hamina The 31 Scovel Pl Detroit
Hamilton Estelle B 2436 N 31st Philadelphia
Hamilton Jack 8 Plateau Montreal
Hamlin Tom Kedzie Chicago
Hampton & Bassett 837 Poplar Cincinnati
Haney Edith Majestic Jacksonville
Haney & Long 117 State No Vernon Ind
Hanson Billy 1339 No Hamlin Av Chicago
Hansome scenic Providence
Hanvey & Baylies 532 Lenox Av N Y
Harcourt Frank Cracker Jacks B R
Harmonius Four Alamo New Orleans Indef
Harnish Mamie Hathaways New Bedford
Harper & Jackson Muskegon Okla
Harris & Randall Walnut Louisville
Harrison West Trio 609 31 Norfolk Va
Hart Stanley Wards 445 Pine St Louis
Hart Maurice 156 Lenox Av N Y
Hart Bros Hagenbeck-Wallace C R
Hartwell Edie Big Banner Show B R
Harvey Hurry Hastings Show B R
Harvey Eddie 44 E 14 N Y
Harveys The 507 Western Moundsville W Va
Hartman Gretchen 565 W 144 N Y
Haskell Loney Forsyth Atlanta
Hassan Ben Ali Luna Villa Htl Coney Island
Hastings Harry Hastings Show B R
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Hawell J H Majestic Elmwood City Pa Indef
Hatfield Fannie & Co Lyric Dover N H
Hatches The 47 E 182 N Y
Hathaway & Siegel 416 Missouri Ft Worth
Hawley E Frederic Clarkson Mich
Hawley & Bachan 1347 N 11 Phila
Hayes & Patton Carson City Nev Indef
Haynes Beatrice Americans B R
Haynes & Wynne 418 Strand W C London
Hayman & Franklin Htl Belfast Ire
Hayward & Hayward Orpheum Denver
Hazelton Jas Washington Society Girls B R
Healy Tim Galey Girls B R
Heath Frankic Big Review B R
Heim Children Bijou Duluth
Held & La Rue 1328 Vine Phila
Henderson & Thomas 227 W 40 N Y
Henella & Howard 646 N Clark Chicago
Hennings Family Ottumwa Ia
Henry Dick 207 Palmetto Bklyn
Henry Girls 2248 So Phila
Henry Jack Lisle Leicester Sq London
Henry & Young Park Wilmington Del Indef
Henry The Cranky Norfolk
Henshaw & Vincent 253 E 32 N Y
Herbert Bros Three 225 E 24th N Y
Herbert W Moreland Boston
Herberts The 47 Washington Lynn Mass
Herberts Flying Sells Fl Co C R
Herlein Lillian Apollo Vienna
Herman & Rice 429 W 30 N Y
Herr Geo 832 Stone Av Scranton
Hessie Pantages Seattle
Heuman Troupe Hagenbeck-Wallace C R
Heverley Great 201 Desmond Sayre Pa
Hill Arthur Hastings Show B R
Hill Edmunds Trio 282 Nelson New Brunswick
Hill Matt Palisades N J Indef
Hillard May Sam T Jacks B R
Hilliers Three 192 Bay 25 Bensonhurst L I
Hillman & Roberts 309 So 13 Saginaw Mich
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Howard Emily 644 N Clark Chicago
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Howard Geo F Big Review B R
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Jerome Edwin Merry Whirl B R
Jess & Edl 1202 N 6 St Louis
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Jewel 263 Littleton Av Newark N J
Johnson Chester B 333 3 Av N Y
Johnson Billie Dads Htl Phila
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Johnston Musical 377 8 Av N Y
Johnstone Chester B 333 3 Av N Y
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K

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La Tour Irene 24 Atlantic Newark N J
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Larkin Nicholas Runaway Girls B R
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Lewis Chas 101 W 113 N Y
Lewis & Lake 2411 Norton Av Kansas City
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Agent, NORMAN JEFFRIES.

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Lynch Jack 93 Houston Newark
Lyneva Flinday O
Lynn Roy Box 62 Jefferson City Tenn
Lynotte Sisters 310 E 19 N Y

M

Mardonald Sisters 12 Bache San Francisco
Mack Billy 5847 Chestnut Phila
Mack & Co Lee 686 N State Chicago
Mackey J S Runaway Girls B R
Macy Maud Hall 2518 E 26 Sheephead Bay N Y
Mae Florence 43 Jefferson Bradford Pa
Maher Agnes 575 Washab Av Chicago
Maitland Mabel Vanity Fair B R
Majestic Musical Four Galey Girls B R
Manning Emma & Peter Melrose Minn Indef
Malloy Dannie 11 Glen Morris Toronto
Maltese Lewis & Co Colonial Erie Pa
Mandys Two Highland N J
Mangean Troupe 120 E 127 N Y
Mann Chas Dreamlanders B R
Manning Frank 353 Bedford Av Bklyn
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Mantella Marionettes 4420 Berkeley Av Chicago
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Mario Louise Vanity Fair B R
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Marion Dave Dreamlanders B R
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Mario Aldo Trio Fair Waverly Ia
Marsh Joe Riverview Chicago Indef
Marsh & Middleton 19 Dyer Av Everett Mass
Marshall & King Golden Crook B R

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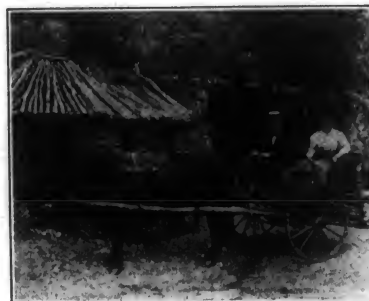


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Murray Elizabeth 537 W Cumberland Phila
Murray & Alvin Grand Abilene O
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Murray & Stone 2045 E 14th Cleveland
My Fanny 12 Adams Strand London
Myers & MacBryde 182 6th Av Troy N Y
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Ray Eugene 5602 Prairie Av Chicago
Raymond Clara 141 Lawrence Brooklyn
Raymore & Co 147 W 86th N Y
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Redner Thomas & Co 972 Hudson Av Detroit
Redway Juggling 141 Inspector Montreal
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Richwood Stanton & Co Iona Mich
Riesner & Gore 128 Roanoke San Francisco
Riley & Ahern 35 Plant Dayton O
Ring Jas L Hallithorpe Md
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Rio Al C 26 W 38 N Y
Rio Bros 1220 23 Milwaukee
Ripon Alf 45 E 87 N Y
Ritchie Billy Vanity Fair B R
Ritter & Foster Palace Grimsby Eng
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Ross Sisters 65 Cumerford Providence
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Scheer Billy 49 W 24 N Y
Schilling Wm 1000 E Lanvale Baltimore
Scintella 588 Lyell Av Rochester
Scott Maude Belmont Mass
Scott Robt Lovemakers B R
Scott O M Queen of Jardin de Paris B R
Scott & West 2nd Division N Y
Scott & Yost 40 Morningstar Av N Y
Scully Will P 8 Webster Pl Bklyn
Sears Gladys Midnight Malden B R
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Steiner Herman Lovemakers B R
Steph A H 33 Barclay Newark
Sterns Al 670 3 Av N Y
Stevens E 135 So First Bklyn
Stevens Paul 323 W 28 N Y
Stevens Lillie Brigadiers B R
Stevens & Moore Columbians B R
Stewart Harry M World of Pleasure B R
Stewart & Earl 125 Euclid Woodbury N J
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Stirk & London 28 Hancock Brockton
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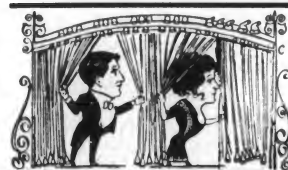
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Veronica & Huri Falls 1336 Ollingham Phila
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Vincent John B 820 Olive Indianapolis
Violant 529 8th Brooklyn
Violetta Jolly Al Leipzigerstr Berlin Ger
Von Serley Sisters Marathon Girls B R

Wakefield Frank L Runaway Girls B R
Walker Musical 1524 Brookside Indianapolis
Walker & Strum Bennetts Hamilton
Wallace's Cockatoos c/o Parker Abiline Kan
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Ward & Harrington 418 Strand London
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Water Carl P Sum T Jacks B R
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West Henry Bowery Burlesquers B R
West Sisters 1412 Jefferson Av Bklyn N Y
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West & Denton 135 W Cedar Kalamazoo
Weston Dan E 141 W 118 N Y
Western Union Trio 2241 E Clearfield Phila
Wetherill 33 W 8 Chester Pa
Wharton Nat M H Lewiston Me
Wheeler Sisters 1441 7th Philadelphia
Wheelock & Hay Orpheum Spokane
Whirl Four 2426 S Watts Phila
Whitman Bros 1335 Chestnut Phila
Whitman Frank 133 Greenwich Reading Pa
White Harry 1003 Ashland Av Baltimore
White Phil Merry Whirl B R
Whitehead & Grierson Orchestra Hall Chicago
Whiteside Ethel Peru Ind
Whitford Anabelle 369 W 42 N Y
Whitney Tille 30 Kane Buffalo
Wilder Marshall Atlantic City N J
Wiley May F Big Review B R
Wilkins & Wilkins 363 Willis Av N Y
Willard & Bond Majestic Des Moines
Williams Clara 2430 Tremont Cleveland
Williams Cowley 4713 Upland Phila
Williams Frances Park Palisade N J Indef
Williams Chas 2632 Rutgers St Louis
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Big Banner Show Gayety Pittsburgh 26 Empire
Cleveland
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Bon Tons Gayety Minneapolis 26 Gayety Mil-
waukee
Bowery Burlesquers Gayety Omaha 26 Gayety
Minneapolis
Brigadiers Royal Montreal 26 Howard Boston
Broadway Gayety Girls Lafayette Buffalo 26
Star Toronto
Cherry Blossoms Monumental Baltimore 26
Penn Circuit
Cozy Corner Girls Lyceum Washington 26
Monumental Baltimore
Cracker Jacks Gayety Milwaukee 26 Alham-
bra Chicago
Columbia Girls Standard Cincinnati 26 Gayety
Louisville
Columbia Girls Gayety Louisville 26 Gayety
St Louis
Dainty Duchess Gayety St Louis 26 Gayety
Kansas City
Dreamlanders Star Toronto 26 Royal Montreal
Duckings Empire Indianapolis 26 Bucking-
ham Louisville
Empire Burlesquers Standard St Louis 26
Empire Indianapolis
Fads & Follies Garden Buffalo 26 Corinthian
Rochester
Follies New York Columbia New York 26
Casino Phila
Follies of Day Empire Chicago 26 Avenue
Detroit
Ginger Girls Corinthian Rochester 26-28 Mo-
hawk Schenectady 29-1 Empire Albany
Girls from Happyland Empire Hoboken 26
Music Hall N Y
Girls from Dixie 19-21 Luzerne Wilkesbarre
22-24 Gayety Scranton 25 L O Oct 3
Casino Brooklyn
Golden Crook Gayety Detroit 26 Gayety Tor-
onto
Hastings Show Music Hall New York 26
Murray Hill New York
Howe's Love Makers 19-21 Empire Albany
22-24 Mohawk Schenectady 26 Gayety Brook-
lyn
Imperial 19-21 Gayety Scranton 22-24 Lu-
zerne Wilkesbarre 26 Tocadoero Phila
Irwin's Big Show Casino Boston 26 Columbia
New York
Irwin's Masties 10-21 Mohawk Schenectady
22-24 Empire Albany 26 Casino Boston
Jardin de Paris Folly Chicago 26 Star Mil-
waukee
Jersey Lillies Gayety Brooklyn 26 Olympic
New York
Jolly Girls Empire Brooklyn 26 Bronx N Y
Kentucky Belles Penn Circuit 26 Academy
Pittsburg

Knickerbockers Gayety Phila 26 Gayety Bal-
timore
Lady Buccaneers Eighth Av N Y 26 Empire
Newark
Marathon Girls Metropolis N Y 26 West-
minster Providence
Merry Maidens 10-21 Bon Ton Jersey City
22-24 Folly Paterson 26-28 Luzerne Wilkes-
barre 29-1 Gayety Scranton
Merry Whirl Avenue Detroit 26 Lafayette
Buffalo
Midnight Maidens Empire Cleveland 26
Gayety Toledo
Miss New York Jr Academy Pittsburgh 26
Star Cleveland
Moulin Rouge Century Kansas City 26 Stan-
dard St Louis
New Century Girls Casino Brooklyn 26 Em-
pire Brooklyn
Parlana Widows Murray Hill N Y 26 Me-
tropolis N Y
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22-24 Bon Ton Jersey City 26-28 Gayety
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Pennant Winners People's Cincinnati 26 Em-
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Rents-Santley Waldman's Newark 26 Empire
Hoboken
Reeves Beauty Show Gayety Baltimore 26
Gayety Washington
Rector Girls Bronx N Y 26 Eighth Av N Y
Robinson Crusoe Girls Gayety Boston 26-28
Empire Albany 29-1 Mohawk Schenectady
Runaway Girls Gayety Washington 26 Gayety
Pittsburg
Roliclers Howard Boston 26 Columbia Boston
Rose Sydel Star & Garter Chicago 26 Stan-
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Sam T Jack's Empire Newark 26 Bowery N Y
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(C)
(C) Gordon
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Bowman Chas (C)
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Brandens Musical
(C)
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Brewster Nellie
Brieder Fred (C)
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Burrell Jimmie (C)
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Casey Eddie (C)
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Crawford Lillie
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F)
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Cronin Catherine
Cull J (C)
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(L)

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Daly Jas H (C)
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Daley & Well (C)
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Darrell Trizle (C)
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Dawson Samuel (C)
Dadle Mile
Day Carita (C)
Dealestler Animals
(C)
Defrejl Gadan (S
F)
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(C)
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(C)
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Elkner (S F)
Elona (C)
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(C)
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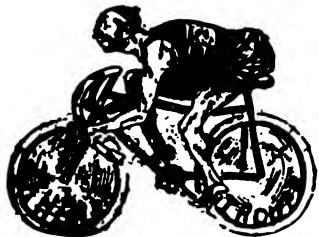
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	McInerney J A		Shafter & Shafter
	McKee Buck		(C)
	McKee Ross		Shannon Hazel (C)
	McKlincy Jas		Sherman Charlotte
	McLallen & Carson		(C)
	(C)		Shield & Root
	Melville & DeVere		Shields Great (C)
	Melvin & Duxbury		Shultz One (C)
	(C)		Simmis N (L)
	Merritt Hal (C)		Slack & Thorne
	Millard Fred		Smith C A
	Mitchell Abbie		Smith Jas H (C)
	Mitchell Ethel (C)		Smith Captain Jack
	Montrose Marie (C)		(C)
	Moore Davey &		Smith Nellie
	Poney (C)		Smith Sue
	Morrow Wm K (C)		Smith & Fowler (C)
	Moss Mr (L)		Somers & Horton
	Murphy G A (C)		Spencer Dennis
	Murphy Edward		Stafford & Stone
	Murray Tom		(C)
	Mykoff M		Stanley Lew (P)
			Stark & Ryan (C)
			Startup Harry (C)
			Steele Sisters (C)
			Steele Carl (C)
			Steele & Mcmasters
			(C)
			Stevy W C (C)
			Stearns The (C)
			Stone Belle (C)

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THE VENTRILOQUIST WITH A PRODUCTION

ED. F. REYNARD

Presents Beth Dewberry and Jawn Jawnson in
"A MORNING IN HICKSVILLE."
Direction JACK LEVY

Mr. and Mrs.

Gene Hughes

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BLAMPHIN and REHR

The Champion Singers of Vaudeville

The Best Singing Quintette in Vaudeville

Sam J. Curtis and Co.

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In the Original "School Act."



Revised and elaborated into a screaming success

All our music arranged by Geo. Botsford.

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WIGGIN'S FARM

Apply to THE CHADWICK TRIO

Stuart Barnes

JAMES E. PLUNKETT, Manager.



4
MUSICAL
KLEISS
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Foremost family of instrumentalists. A real novelty in vaudeville, introducing the youngest child musicians ever presented on any stage. A musical act that never fails to please the most discriminating audience. Just finished successful engagement of twelve weeks at Young's Million Dollar Pier, Atlantic City, N. J.

Permanent Address, 1827 Thames St., Baltimore, Md.

JOCK McKAY

SCOTCH COMIC
(2d to none)

In answer to the Terry Twins: They didn't know which one to drown.
Sep. 11-21, Jersey City; 22-24, Tonkers; 25-27, Dewey.
Week Sept. 26, Keiths, Boston.

COM. BENTHAM



It isn't the name that makes the act—
it's the act that makes the name.



THE KING OF IRELAND JAMES B. DONOVAN

AND

RENA ARNOLD

QUEEN OF VAUDEVILLE

DOING WELL, THANK YOU.

Director and Adviser, King Pat Casey



Topping the Bill at York

Not New York, but the town New York was named after. A historical town that is well worth a visit at any time.

An American has no right to criticize England until he has visited the country. This goes both ways.

"Gee Whiz" is coming along fine.

Englishly Yours.

VARDON, PERRY and WILBER

Lottie Bellman

Address care VARIETY, London.

J. LOUIS and JEANNE MINTZ and PALMER

"THE OTHER HALF."
A Classy Singing and Talking Comedietta.
An Original Playlet in "ONE" by Louis Weesly.

Marshall P. Wilder

ATLANTIC CITY, N. J.

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Presenting "The Isle of Laughland."

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GRACE

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THE EGYPTIAN MYSTIC
In "THE EGYPTIAN TEMPLE OF MYSTIC."
Orpheum Circuit, U. S. A.

Business Representative, WILL COLLINS,
London, England.

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Gartelle Bros.

Introducing Singing, Dancing and
SKATORIALISM

Direction JAMES E. PLUNKETT.

HOMER B.

MARGUERITE

Mason and Keeler

Address: Max Hart, Putnam Bldg., New York.



GAVIN AND PLATT THE PEACHES

Season Booked

No. 7 Hawthorne Ave., Clifton, N. J., L Box 140

Ed FENNEL Lena TYSON

This is NOT

GRACE TYSON

But Her Sister

LENA

A Tip-Top Boy,
Who?

LENA TYSON

Playing

Orpheum Time

M. S. BENTHAM,
Manager



THOSE 3 NIFTY GIRLS



MYRTLE VICTORINE

AND THE

TWO ZOLARS

VAUDEVILLE'S CLASSIEST "GIRL ACT."
Pantages Circuit, Sixth Annual Tour.

Original HULA! HULA! Dance

TOOTS PAKA

PAKA'S HAWAIIAN TRIO

Representative, PAT CASEY

BILLIE REEVES



THE ORIGINAL DRUNK
FOLLIES OF 1910.
THIRD SEASON.
Management MR. F. ZIEGFELD, JR. '08-'09-'10
Sept. 5, Colonial, Chicago

BARRY and WOLFORD

THE TYPICAL TOPICAL TICKLE
TICKLERS.

Putting Over Another New One,

"AT THE SONG BOOTH."

JAMES E. PLUNKETT, Smart Mgr.

DR. CARL HERMAN

Now Playing United Time.

Agent, PAT CASEY

DICK FARNUM and KATHRYN DELMAR

The Boob (Per. Ad. Vaud. Com. Cl.) Prima Donna



United time. Management Albee, Weber and Evans

BOTHWELL BROWNE

Shea's, Toronto, this week (Sept. 12).
Week Sept. 19, Shea's, Buffalo.



EDWARD S. KELLER Booker.
HOWARD HERRICK, Press Agent.

THE 5th ANNIVERSARY NUMBER

OF

VARIETY

**Will Be
Issued December 10th**

Applications for space may be made now and reservations made
in the order of their receipt.

**NO CHANGE
IN RATES**

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Double column cut, \$25 (including cost of cut), with 100 words of reading matter allowed.

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Greatest Laughing Hit in Vaudeville

SALVAIL

Comedy Card Shark

Assisted by

LONG TOM

(8 FEET TALL)

This Act is a Distinct NOVELTY	DIFFERENT FROM ALL OTHERS
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Can be Placed Anywhere on Any Bill and
MAKE GOOD

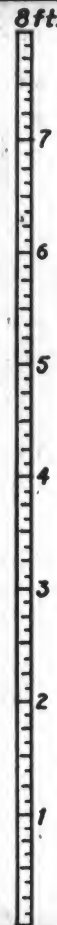
14 MINUTES IN "ONE"

At Liberty after Dec. 17, 1910

Address **SALVAIL** SARATOGA HOTEL
CHICAGO



SALVAIL AND LONG TOM



FRANK

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MILTON — DE LONG

"20 MINUTE LAY-OVER AT ALFALFA JUNCTION"

By J. A. MURPHY (Adam Sowerguy)

New York Opening Oct. 16th

Arranged by PAT CASEY

FEATURED AND CLOSING SHOWS ON PANTAGES CIRCUIT

Tremendous Success, American Music Hall, New York
(THIS WEEK, SEPT. 12th)

Alva York

English Character Comedienne

SINGING HER OWN ORIGINAL SONGS

Fully Protected by Copyright

BOOKED SOLID

Direction, **B. A. MYERS**

TEN CENTS

VARIETY

VOL. XX., NO. 3.

SEPTEMBER 24, 1910.

PRICE TEN CENTS.



OUR CHECK ADS. BRING YOU TIME AND MONEY

A great many "CHECKS" in the border of this ad., aren't there? They don't begin to represent all the hits we've had. Our career hasn't been a "CHECKERED" one either. It has been a steady effort to give performers only the very best material by the very best writers. To keep up our wonderful record of hits year after year, meant doing the right thing by authors, and handing them "CHECKS" of the proper size.

The point of this paragraph is well illustrated by the quality of such standard hits as "Aminie," "I've Got the Time," "Follow Car Tracks," "Thousand Lives," "Teasin' Rag," "Come After Breakfast," "Glow Worm," "Wish Had Old Girl Back," "My Way to Heaven," "Net That Kind of Girl," "Show Me the Way," "Parisian Rag," "Wreck of Good Ship," "Down at Huskin' Bee," "Love Beams," "Castles in the Air," "If Wind Had Blown Other Way," "Girl Behind Counter."

We are calling your attention to our "CHECKERED" BORDER, because from now on, we are going to use it around all our ads.

I'M A MARRIED MAN

The greatest novelty that has been turned out this year. Written by the Beaux Art Boys, Carroll and MacDonald.

IF I COULD SEE AS FAR AS I CAN SEE AHEAD

Oh, Oh! What a hit. It's a case of scream after scream. Written by Brannen and Lange.

OH! THAT SLOW WALTZ

French Novelty. Burlesque on the Popular French Step Waltz. Rage of Paris.

YOU STOLE MY GAL

Jeff Brannen's song with a surprise finish. One of our new prize classy songs, illustrated.

NIGHT BRINGS THE STARS AND YOU

By Lamb and Henry. The only new, high class song hit on the market. Illus.

STOP YOUR BLUSHING, ROSIE

A dandy march ballad by Monroe H. Rosenfeld. Illustrated.

YUCATANA MAN

This novelty number is a veritable treat. Great for teams, quartette, chorus, dancing, musical, novelty acts.

NEW WALTZ CHALOUPEE

The New French balance, Waltz. Oh, what a chance for you novelty acts.

BELL IN LIGHTHOUSE RINGS

DING DONG That Wonderful Bass Song. Two keys—B flat and E flat.

BUNCH OF ROSES

Great Spanish Characteristic. A favorite at Newport. Ripping its way into popularity at a mile a minute.

MYRELLA

Ask your friends who've been abroad this season what's the greatest hit over there. They'll answer, "Myrella."

PERFORMERS

When in Chicago, call at our new office, 609 Stelaway Bldg. J. A. Myers, Mgr.

PIANISTS

SEND 10c. FOR SIX OF OUR LATEST INSTRUMENTAL HITS.

APACHE DANCE

ALL THE RAGE HERE AND ABROAD. PIANO COPY 10c., ORCH. 15c.

BAND and ORCHESTRAS

SEND 35c. FOR THREE OF OUR LATEST HITS FOR BAND OR ORCHESTRA.

Copies and Orchestrations of

any Numbers in this ad. FREE, on receipt of late Program and Postage for Mailing.

NEW SLIDES

Yucatan Man, Girl Behind Counter Is Girl I Love, Aminie, Hanako, Love Beams, Never Find Another Love Like Mine, Night Brings Stars and You, Blushing Rosie. Full sets, \$4.50. Copy and Orch. FREE! Send for complete list.

JOS. W. STERN & CO 102-104 W. 38th ST. NEW YORK CITY.

STOP-Right-Where-You-Are

START IN NOW

The Greatest of Them All

D'AMON

World's Famous Mind Reader

Presenting

"THE MYSTERY OF THE WORLD"

The Most SENSATIONAL BOX OFFICE ATTRACTION on the American Stage, Barring None. THE ONE ACT THAT WILL GET YOU THE MONEY. WHY? Because I deliver the Goods Different from any other mind reader. That is why I do the business; I present more novelties than any and all Mind Reading acts. There is not a greater drawing card than an act of this kind for My own work appeals to the refined intellectual minds. It is for Women, For gentlemen and children. Show me the act that is now before the public that appeals to all, and I will show you that—that act is getting the money.

TAKE FOR INSTANCE MY SPECIAL MATINEES FOR LADIES ONLY; I present PALM READINGS, ASTROLOGY and Numberless other novelties that other mind readers do not use.

If you are looking for an act that will POSITIVELY GET YOU THE MONEY Then It is a D'AMON ACT That You Will Eventually Book.

The Act of Quality Always. The Act That Makes More Than Good. GRAND OPERA HOUSE, READING, PA.

Playing Return Dates Everywhere to packed houses. Don't take my word for it; investigate.

REMOVED TO NEW OFFICES

JOE WOOD

Agency

is now located in Suite 831-832-833-834 KNICKERBOCKER THEATRE BUILDING, 1402 BROADWAY, NEW YORK

Affiliated with POLACK BOOKING EXCHANGE, 516-520 Lyceum Building, Pittsburg, Pa.

THIRTY WEEKS (30) BETWEEN HERE AND PITTSBURG

MANAGERS—Are you getting good service?

ARTISTS—Write or wire in your open time

A SQUARE DEAL TO BOTH MANAGERS AND ARTISTS

The Amsterdam Quartette

BARRINGTON, BARNETT, ARNOLD and ORR

IN A CLASSY SINGING ACT

COLONIAL NEXT WEEK (Sept. 26)

WILLIAMS, HAMMERSTEIN'S and ORPHEUM TIME to follow

VARIETY

Vol. XX. No. 3.

SEPTEMBER 24, 1910.

PRICE TEN CENTS.

"AMALGAMATION" AND "FIGHT" RUMORS AND STORIES QUIET

Vaudeville in a settled calm for the past week. What may be transpiring will develop, seems universal opinion. Meyerfeld goes home

The foment of internal vaudeville has slipped away, for the moment at least. "Amalgamation" between Martin Beck and William Morris was little heard of during the week, while "fight," with the United Booking Offices and Orpheum Circuit as the battlers, has not been heard since VARIETY's story last Saturday that all indications pointed toward Mr. Beck and E. F. Albee having reached some sort of understanding.

The story served to bring out further details of the proposed United-Orpheum peace pact. These details amplified the first rumors. It is now said that Messrs. Albee and Beck, with Morris Meyerfeld, Jr., present at the conferences—settled upon a friendly line of action which will tend to bring the two big agencies into such close relations that before very long the dividing wall between the offices of the United and Orpheum circuits on the sixth floor of the Long Acre Building will be removed.

This will not signify, however, that a closed agreement has been reached between the two agencies, but that the mutual understanding permits of the step being taken before the deciding move is made.

The final move is for the United and Orpheum executives to renew the territorial agreement, which expires in December, 1911. With the exception of one important point, only the details are left for the consummation. The important point, according to information, is to bind the parties to the renewal through a forfeit, perhaps to be deposited, or a penalty which may be invoked for a breach. The present "Duma" has neither of these.

If the instrument renewing "The

Duma" is executed, it will leave the territory for the "east and west" as now divided, with Chicago as the Orpheum's eastern end, and with the three southwestern cities having vaudeville houses bearing the Keith name, linked to the United offices.

Before Messrs. Beck and Meyerfeld left for the west last week, they were in consultation with E. F. Albee, leaving only when train time approached. At Omaha Mr. Meyerfeld left for San Francisco, his home. Mr. Beck returned to New York Thursday morning.

The departure of Mr. Meyerfeld for the Coast may be accepted as a sign the vaudeville skies have cleared, and that any present or past negotiations with William Morris will not develop, if at all, for some time to come. If that ever happens, it is believed by those having knowledge of the present standing and attitude of vaudeville's leading managers that all will be concerned in what ever deal goes through.

Mr. Morris declined to commit himself in any way this week as to the parties who had interested themselves financially in his business within the last two weeks. Geo. B. Cox, J. L. Rhinock and Marcus Loew are now even more strongly mentioned, but no confirmation can be secured.

At the United offices this week a manager stated to a VARIETY representative that there had been no change in the agency's relations with the Orpheum Circuit; that the bookings were interchanged as before, but beyond the bookings, everything remained the same. The frankness of the statement destroyed its worth, being contrary to all established customs of well-regulated managers to suggest that a brewing might yet arrive.

THE MORRIS ROUTE.

The season's route of the Morris Circuit, proper, consists of ten weeks in as many houses. Contracts are being issued for that length of time from the New York headquarters.

The list runs American, New York; American, Chicago; Winnipeg, Omaha, Brooklyn, Baltimore, Harrisburg, St. Louis, Cincinnati and New Orleans.

The Orpheum (Cincinnati) opens Sept. 25. The American, New Orleans starts Oct. 3.

There seems to be a mutual booking arrangement between the Morris Circuit and the newly-formed Churchill-Keefe agency in Chicago, some acts securing the Morris time having been routed or promised a route for the two or three Churchill vaudeville theatres in the Middle West.

Also acts within a certain salary limit are inter-booked between the Morris theatres and the Loew "small time" houses, while the Sullivan-Considine and Pantages circuits are again acting as breaks in a full Morris route, as they did last season.

Krueger's Auditorium, Newark, N. J., will be a special Sunday booking date that the Morris office will have. Krueger's starts its "Sundays" immediately. It has a way of remaining open on the Jersey side on the Sabbath.

Chicago, Sept. 22.

The Auditorium, Newark, O., which plays a "split" week of five acts in a \$700 show offered to place the bookings with the Morris Agency Wednesday. The offer was accepted, and the deal probably closed. The house will be supplied through the Morris local office.

The Auditorium has been securing bills previously from United Booking Offices branches.

A SECOND MARIE LLOYD.

(Special Cable to VARIETY.)

London, Sept. 22.

Marie Lloyd's daughter, Marie, has gone on the stage in England, appearing for the first time this week at Walsingham. The newcomer is a "single" in the halls.

She will adopt the stage name of "Little Marie Lloyd."

LAUDER NOT CERTAIN.

(Special Cable to VARIETY.)

London, Sept. 22.

From all reports it is not a certainty that Harry Lauder will visit the States this season for his annual engagement over the Morris Circuit.

It is said with authority that the managerial holders of Lauder's English contracts are setting prohibitive prices for releases of the Scotch comedian's English time. He is booked up strongly over here. An urgent effort will be made to have Lauder's weeks postponed to permit him to go over to America.

Sydney Hyman, the South African manager and London agent, has said he will give Lauder \$5,000 weekly for eight weeks in the Hyman halls, South Africa. It is not likely Lauder will accept, the same reason interfering at present as in his proposed plans for the States.

This week Mr. Lauder has taken to "roasting" the English managers in the press for refusing to allow him to visit America.

BERNHARDT TREMENDOUS SUCCESS.

(Special Cable to VARIETY.)

London, Sept. 22.

Sarah Bernhardt is a tremendous success, having opened Monday at the Coliseum. It's the great French actress' plunge into vaudeville. She is playing an excerpt from "L'Aiglon," and drawing capacity business every show.

At the Palace, George Graves, the musical comedy star, appeared in the halls for the first time. Graves made an immediate score, and patronage at the Palace is again large.

"General" Ed. Lavine, an American, also at the Palace this week for his first London appearance, brought himself a hit.

George Graves made an appearance in this country at the Garden Theatre, New York, about five years ago in a production called "The Little Michus," under the management of J. C. Duff.

While the musical comedy was more or less of a failure, Graves as a peg-legged General of the French Army, created a furor.

HODGDON'S 17 WEEKS.

Perhaps the advent of John J. Murdock into the "system end" of the United Booking Offices has created the new conditions that appear to be cropping up there. The reason, whatever it may have been, did not change the surprise when it became known that Sam K. Hodgdon, the router of the office, had gathered within his booking grasp, seventeen weeks of "United time" at his disposal to sign for, without each manager concerned being consulted.

In the number are the Keith theatres. Others are expected to be added. The list of seventeen may be signed for as a whole, under a "blanket" should that be deemed advisable.

It is said that the United Offices is offering sixty-three weeks solid, with a loss of five weeks on the entire time. All the bookings for the United pass through Mr. Hodgdon's hands. The parcel of seventeen is a portion of the sixty-three. The system aimed at it is reported is something after the style of the Orpheum Circuit, where through the numbers of houses being under a single control, an entire season may be given an act by the word of one person.

The ultimate aim of the United, in conjunction with the Orpheum, is to place both offices in a position to give desirable acts contracts covering a period of three or four years, necessarily including a repeat over one or both circuits. This, the leading booking men in the two big offices, seem inclined to believe is but a short time away.

BERRI-MOULAN TROUBLES.

St. Louis, Sept. 22.

Maude Lillian Berri has sued Frank Moulan for divorce in San Francisco, according to news dispatches. One says rivalry between husband and wife for stellar honors was the trouble. Miss Berri is one of the richest women on the stage, having inherited a fortune estimated at \$1,250,000 through the recent death of her father.

The players met in St. Louis under Henry W. Savage's management.

EVA JUMPING TO CINSY.

To-day (Saturday) Eva Tanquay is due to embark on a train for Cincinnati, where she opens to-morrow as the feature of the Columbia theatre program.

Miss Tanquay should have left the Fifth Avenue program last night to make the jump, excused by the management, both houses being on the Keith circuit. Eva will remain out of New York until January 2, when she is booked to appear at Hammerstein's.

Next Sunday in Cincinnati the Orpheum (Morris) opens with "The Barnyard Romeo" on the top line.

SIGNS CORBETT FOR SEASON.

Chicago, Sept. 22.

James J. Corbett has been engaged for the George Evans Minstrels for the remainder of the season. Mr. Corbett will continue as interlocutor. He reopened with the show at McVicker's Monday, after having been absent while the minstrels were covering two weeks of small towns.

GERMAN MANAGERS CUTTING.

Berlin, Sept. 12.

Information regarding the meeting of German variety managers Sept. 7 is leaking out. Though it has been an annual custom for the "Herr Direktors" in this land to gather once yearly, and decide to cut salaries nothing much has previously come of it.

The meeting the 7th however is reported to have been a determined one, with the managers pledging themselves to stand together to strictly regard market prices made. A penalty of 5,000 marks is the forfeit for any manager who pays an act more than the salary settled upon by the managers' association.

One act has already been informed that if it worked over here beyond present contracts, its price drops from 6,000 marks monthly to 4,000 marks for the same length of time.

It is advisable for American acts thinking of coming across the ocean to secure solid booking for Germany, for the time they wish to play here, before sailing, otherwise they had better remain out of the country. Americans may also rest assured that during the life of this understanding between the managers, that any "show salary" agreed to for the first week will be the only figure they will secure thereafter while here, no matter how successful the act may be at the opening.

A scale was agreed upon, limiting the maximum price to be paid leading stars of the German variety stage. The top price was made uniform for all singing and ensemble numbers, as well as others which could be grouped.

\$2,000 FOR BASEBALL ACT.

Two thousand dollars is the price mentioned as having been agreed upon between William Hammerstein and May Tully for the "baseball act." Christy Matthewson and "Chief" Myers, of "The Giants" will constitute the major portion of the turn, to be seen at Hammerstein's next month. Miss Tully, reported as owning the act, may also appear in it.

One thousand five hundred is another price quoted as the one paid by the vaudeville managers for "the battery."

THE BRAYS DIVORCED.

Chicago, Sept. 22.

In the Superior Court of Cook County last Saturday, Emma Bray secured a divorce from Charles E. Bray.

The opposing attorneys agreed that Mrs. Bray should receive \$20,000, and alimony of \$300 monthly.

ANOTHER PUBLISHER IN.

Another music publisher has taken to vaudeville. This time it is Albert Von Tilzer, of the York Music Publishing Co.

Jack Levy has been commissioned to place all engagements for Mr. Von Tilzer, who will present something of a pianolog before the footlights.

IT'S JESSE L. LASKY, JR.

As a producer Jesse L. Lasky came to the front again this week with a new number, a very young man who will be named Jesse L. Lasky, Jr.

CUT FOR "BLACKLIST" ACT.

It was reported this week that the negotiations between the Poll circuit and a well known act on "the blacklist" were dropped, when the Poll booking agent placed a salary \$300 below that demanded by the turn.

It is said that there is a possibility of an agreement being yet reached. The "cut" in salary was suggested by the circuit as a consideration for being removed from "the list," without the worth of the turn entering into the figure.

There are any number of managers just now playing any number of "blacklisted" acts under assumed names or titles for the special occasion employed. The "blacklisted" turns thus engaged are of the smaller class, and attract no unusual attention. It has been a continual practice, lately growing, almost from the inception of the "opposition sheet."

IN COURT OVER DOGS.

Chicago, Sept. 22.

There seems no end to the legal phases of the dispute the owner of Hickey's Circus is having with Mr. and Mrs. Leon Morris over the possession of Carl George's Dogs. Both claim to hold a bill-of-sale.

There have been charges of perjury and larceny, which the defendants have later been purged of. A fortnight ago Mrs. Morris spirited the act away from Sittner's, despite a Sheriff's writ, and Hickey's very presence at the theatre.

The Morrisses were brought into town yesterday from down state on warrants charging larceny of the act. The final outcome of the controversy seems to be decidedly not yet.

ENGAGES DELLA FOX.

Through Jack Levy, Della Fox has been placed under contract with the Shuberts to appear in a new production. It will be in readiness about January.

Until then Miss Fox will continue in vaudeville, under Mr. Levy's direction.

HAVEZ, THE PLAYWRIGHT.

Jean Havez, the advance agent with a fund of ready humor always on tap, and who is the perpetual headliner at The Friars, has written a farcical play. It has excellent chances for an early production.

S. S. TINKER RETURNS.

Chicago, Sept. 22.

Joe Tinker, the shortstop of "The Cubs," who have the National League pennant for this season ready to unfurl, will return to vaudeville after he officially stops getting 'em over to first.

Mr. Tinker is going to appear at the Majestic, then at other middle-western theatres, to be followed by a trip over the Orpheum Circuit.

Tinker is some name around Chicago and the west. Albee, Weber & Evans, of New York, must have known that, for they have put the bookings over.

Vilmos Westony, the Hungarian violinist, is due to start in the east at Chase's, Washington, Oct. 3.

IRATE MOTHER BEATS NEWLY-WED.

San Francisco, Sept. 22.

Bert Kalmer and Jessie Brown, who form the vaudeville team of Kalmer and Brown, stole a march on Miss Brown's mother, who was bitterly opposed to the match, and were married Monday last.

As the newlyweds were at the station preparatory to enjoying a short honeymoon trip, the irate mother appeared on the scene, pounced upon Kalmer and gave him a beating. In addition to the pummeling, she also seized their wardrobe and gave her daughter to understand that their would be no "Bless you my children!" and forgiveness on her part.

Kalmer and Brown cancelled two weeks at the Orpheum in Oakland and skipped to Los Angeles, where they will resume their vaudeville engagements. Fred Busey and B. F. Caldwell, of the Savoy theatre, assisted them in getting away. Bunyea and Gideon are filling the Oakland date.

DID NOT CORRUPT.

Boston, Sept. 22.

At Augusta, Me., Monday, Judge Shaw of the Municipal Court, discharged five players of "The Blue Mouse" company which appeared at Waterville Sept. 16. Superintendent W. F. Berry, of the Christian Civic League of Maine brought about the arrests, alleging the actor folk had appeared in a play tending to corrupt the morals of youth.

Prominent citizens of Waterville testified the piece was not suggestive.

ENGLISH ACT LEAVES BILL.

Tuesday at the American, New York. Marriott Edgar, an English "single," billing himself as "The Man in Red," did not appear on the program. His place was taken by Fields and Lewis.

Edgar opened at the American Monday, his first appearance on this side. He was booked by Morris upon a recommendation, and received a contract for two weeks. It was said Wednesday Mr. Edgar will play the second week of the engagement at the Morris house in Winnipeg.

YOUNG PEOPLE MARRY.

Tuesday in New York, Claude Bostock, of Hennessy & Bostock, agents, and Irene Dillon, the character singer, at the Colonial this week, were united in marriage. The contracting parties are very youthful. Opposition is said to have developed before the marriage against it taking place on that score.

After the ceremony, Mr. Bostock returned to his office, and his wife went back to the Colonial for the matinee.

SHOW WITH 79 ATTACHMENTS.

St. Louis, Sept. 22.

Owing, according to the Post-Dispatch, to a disagreement between Conrad Hecker, Kansas City, and "Doc" Breed, Omaha, backers, "The Show Girl" company is stranded in St. Louis following a week's engagement at the Imperial.

Seventy-nine attachments are said to have tied up the production. Hilda Thomas and thirty-two others are out of occupation.

APPLICATION BY WHITE RATS MADE TO FEDERATION OF LABOR

Asks for Charter of Affiliation. Federation's Constitution Prevents Request Being Granted. Committee of Seven has Matter Under Consideration

The White Rats have made application to the National Federation of Labor to become recognized as affiliated with that body. As a result of their request a meeting was held between a committee of the Board of Directors of the Rats, one from the Actor's International union and the Central Federation of Labor of this district, at which Samuel Gompers, the National organizer and leader, was present, at the Hotel Victoria, last Monday morning at 10 o'clock. The meeting lasted until 2:30. At the present the matter of the application of the Rats is in the hands of a joint committee of six men made up from the Central Federation, Actor's Union and a seventh man who was chosen by both sides.

The first intimation that the Central Labor Federation had that the White Rats were anxious to become affiliated was Thursday last, when a letter was received from Mr. Gompers in Washington. This letter was read at an open meeting, held in the Labor Temple on East 84th Street, last Friday night. In this letter Mr. Gompers notified the Central body that the White Rats of America had made application for a charter of affiliation, enclosing a transcript of the letter which he had received from Harry Mountford as secretary of the Rats Board of Directors.

Mountford's letter read in part that, at a meeting of the Board, it had been resolved to forward a communication to the National Federation asking for a charter which would give the Rats the sole power of organizing actors and actresses in a labor movement.

Mr. Gompers further wrote he thought it advisable for a hearing to be given this matter "so that the interests of the actor might be fully looked into and provisions made for his welfare, in order that the latter might be protected and his interests not frittered away as they had been in the recent past."

The Central body arranged for the meeting, held Monday morning.

According to the Constitution of the National Federation of Labor it would be impossible to grant the White Rats the power asked, viz.: the right to be the sole organizer of actors and actresses. The International Actor's Union, of which Harry DeVaux is the president, holds a charter of this sort, and under the reading of the constitution no other charter in the same trade can be issued that will conflict with one already in existence, unless the applicants have the written consent of the existing charter holders.

Even the Executive Council has not the power to issue a charter that would tend to a trespass under the

law of the Federation, as voiced in the Constitution.

At the yearly convention of the National Federation held in Toronto last year a resolution was passed which placed the ban on the White Rats, but it seems that the latter body, since the unionizing of the Chicago small time vaudeville theatres, has decided that to be in the Union would be the best for them. A late illustration of the strength of the International Actor's Union occurred in Boston, when the I. A. U. took charge of a strike there, forming a local union from a crowd of disorganized small time acts.

The Rats for the past two years or more have taken a decided stand against becoming part of any organized labor organization, under the claim its members do not come under that heading. During the same time there has been a pronounced feeling between the Rats and the New York Local of the I. A. U. This feeling has at times led to a bitterness in expression, which evoked expressions of regret from observers.

The new Agency Law brought the fight between the artists' associations to a high tension. The New York Local, through Mr. DeVaux, pointed out before its passage that the present law did not afford sufficient protection to the members of his organization, in the majority of artists requiring representation and protection. In each stand and move taken by Mr. DeVaux he was violently assailed and attacked by the promoters of the measure.

James L. Barry, the organizer for the I. A. U., left New York Wednesday for Buffalo, N. Y., where he will inaugurate a local of the organization in that city.

NEW SHOW AT WHITNEY.

Chicago, Sept. 22.

It is understood that the musical comedy originally titled "Lower Thirteen" will be produced at the Whitney, this city, Oct. 9 or a week later under a different caption.

Gus Sohlke will produce the numbers. "Bob" Roberts has been engaged to direct the dramatic details of the show. The personnel of the company has not been arranged. The new name of the piece will be announced when the cast is selected.

CHRISTMAS PANTOMIME.

It was announced at the William Morris office this week that a pantomime of "Cinderella" would be the feature of the American Music Hall (New York) entertainment Christmas week, and held there for a run if results justified the experiment.

The panto scheme at Yuletide is from the English.

\$3,000 FOR "BUFFALO BILL."

"Buffalo Bill" has been landed for vaudeville, according to the report, which says that Frank Evans closed the arrangements early this week with Major Lillie ("Pawnee Bill").

Col. Cody is to appear in the vaudeville houses, secure \$3,000 each week while doing so, and in return give exhibitions of marksmanship.

Mr. Evans is of Albee, Weber & Evans, the vaudeville agents. Major Lillie is the business manager of "Buffalo Bill's Wild West and Pawnee Bill's Far East." The "wild west" is travelling south, and will close its tent season in November.

This has been announced as Col. Cody's farewell on horseback in the arena. The short vaudeville season will not count in the proclaimed retirement.

MUSIC PUBLISHERS SAILING.

The Lusitania will carry away next Wednesday Henry Watterson and Irving Berlin, of the Ted Snyder Music Publishing Co. They are going abroad for a month or so. While across, Mr. Berlin may "try out" in a London hall to show them and satisfy himself that English pianos are well adapted for music hall purposes.

While away a raffle will be held daily in New York for the use of Mr. Watterson's \$6,500 car every twenty-four hours. The winner will be supplied with everything that goes with a machine, excepting the fine for speeding.

The other night while Watterson sat in the luxuriously furnished automobile at the 42nd Street corner, a panhandler approached him, saying confidentially: "Pretty soft for you, pal. Gaynor would give his job and a million dollars to have your seat just now. Go on, stake me." Mr. Watterson was so touched by the appeal that he slipped the vagrant a professional copy.

HIBERNIAN WEEK.

1910 dug up another St. Patrick's Day this week, assisted by M. S. Benthams, an agent who was never nearer the "Ould Sod" than the New Rochelle mud.

But Benthams made a big bid for the Irish vote next season—when he may run for License Commissioner—by placing Johnny Sparks for vaudeville. Mr. Sparks will open Oct. 3 in a comedy skit, "No Cause for Divorce." He has been with "The Man of the Hour" up to lately.

Maggie Fielding is another recruit by Mr. Benthams. Miss Fielding will enter the "vod" ranks next month in "The Man Upstairs," written by Augustus Thomas.

JENIE JACOBS BOOKS HERSELF.

A week on the Sick Circuit has been selected by Jenie Jacobs, the agentess in the Casey Agency. Miss Jacobs has booked herself for Mrs. Alston's Sanitarium, 26 West 61st Street, New York, for the week commencing tomorrow (Sunday.)

While fulfilling the engagement, Miss Jacobs will have an operation performed for the removal of a light tumor.

BENTHAM PICKS A GOOD ONE.

Benny Benthams, alias "Mike," picked a good one this week when he carelessly threw the name of Max Dearly around his office. Mr. Benthams, in the midst of all the excitement attending a scrutiny of a group picture on his "yacht," said that if he could secure \$2,500 weekly for five weeks, Max Dearly would come over here to play for the American vaudeville managers.

"Mike" said all this out loud, and had a letter from Dearly to prove that the French artist knew there was a Benthams. The missive from France was written in French. Among the many words was "domicile." Mr. Benthams with a supercilious air of French knowledge, explained that this meant home, and told his chief clerk, Arthur Goldsmith, to write Mr. Dearly all he wanted to know.

All Mr. Dearly wanted to know was about any proposition "Mike" might have for him, which he would consider carefully, quite a business-like letter for a French actor.

Benny Benthams may be a good picker, but the Shuberts saw Dearly first. They tried to secure the Frenchman who originated the "Apache Dance" before vaudeville got after him. Since then Dearly has played in the Parisian "Decorating Clementine," and was the leading figure in the revue at the Folies Marigny, until the house closed for the season.

As the glowing star among the French stage contingent, everyone who has seen Dearly will agree that if "Mike" "gets him," he will have snatched a hummer.

But Mr. Dearly speaks little English, and does not think well of America, although twenty-five hundred American dollars is twelve thousand five hundred francs in French money. That kind of talk makes a lot of noise along the Boey Du Conningentay (Paris.)

A Sensational Dancer of Not An Ordinary Type.
LA MAJA



In Original French Costume—Dances.
Dances from La Maja to the French Cup.
Dances from PAT CASBY and WILLIAM L. LYKENS.

NEW YORK'S OLD PLAYHOUSE GIVES UP THE VARIETY GHOST

**Atlantic Garden Reverts to "Yiddish" Drama Oct. 3.
Millions of Profits in Its 53 Years. Starting
Place of Present Day Stars.**

When Charles Eschert lays down his baton as musical director of Atlantic Garden Oct. 2, after twenty-five years in that capacity and as booking manager with the house, the world famed Garden will cease to be a hall of variety.

Oct. 3 the Young Hebrew Club will take the place under lease, and convert it into a home for "Yiddish" drama.

It is fifty-three years since William Kramer opened the doors of the Atlantic Garden, on the Bowery, near Chatham Square. It is now operated by William Kramer's Sons. William Kramer, Jr., is the active manager. The senior Kramer died a millionaire. The Garden has made millions in its lifetime. Its net earnings for a year have run as high as \$100,000.

Of late years the changing population around the section where the Garden is located has removed the majority of its former support, Germans. This and the increasing rental in the neighborhood decided the management to end the Garden's long career as a variety hall.

In its day many stars and headliners of current times secured their start there. Saharet, Maude Raymond, Emma Carus, Joe Welch and Stuart, "The Male Patti" were among the number, while nearly every well known quartet upon the stage first appeared at Atlantic Garden.

The Thalia theatre, near-by, once looked upon as a "white elephant" and offered at any price with no takers, is now returning \$36,000 yearly as rental to its owners. The Thalia is managed by Jacob Adler. Who will take the management of the Garden under its new policy is unknown, nor has the rent become public. The present name may be retained.

Mr. Eschert will again attend to his club bookings after the Garden closes, following a vacation he will take unto himself after the long service.

FATHER OF TWENTY-TWO.

Twenty-two children during a married life of twenty-six years does not feaze P. Sullivan, the barber of the Long Acre building. While "Sully" was shaving one of his many theatrical customers Tuesday, he remarked that the twenty-second had arrived. Asked for more detail, "Sully" said it was a girl, that he was married twenty-six years ago, and had had twenty-two children, eleven of whom are living.

Mr. Sullivan was married when twenty years of age. His wife at that time was thirteen and one-half years old. The marriage occurred in Italy. The first baby was born when Mrs. Sullivan was seventeen years of age.

The record since stands nearly one annually.

"Now I'ma through," said "Sully." "I'ma going to stick to da shav and a raze. And I'ma going out nights. None of you boys can kidda me any more. Go tell Tedda Roose who I ama, about my twenty-two kids. That Tedda has nothing ona me. How many kids he gota?"

NEW TEAM FORMATION.

Through the indisposition of William ("Billy") Jerome, Jean Schwartz will appear in vaudeville with Harry Williams, of Williams and Van Alstyne. The latter team, and Jerome and Schwartz are all song writers, with Jerome H. Remick & Co.

Both couples have played vaudeville in separate acts. The new formation is to take up engagements previously booked. It will have no effect upon the writers' relations in song producing, the teams remaining as they were for that purpose.

NEARLY A FATHER.

Salt Lake City, Sept. 22.

Last week during one of the performances at the Orpheum, while Jas. Thornton was delivering his monolog, the audience ran riot with laughter.

One woman became so convulsed she had to be led from her orchestra seat. Before leaving the theatre, she gave birth to a baby.

Mr. Thornton took some credit for the newly born, but his wife, (Bonnie Thornton) complained that nothing like that ever happened to her.

ANOTHER IN YONKERS.

Yonkers, N. Y., Sept. 22.

According to information Keith-Proctor will have a theatre in this town before long. It is said that a corporation, headed by E. F. Albee, general manager for Keith & Proctor, has been formed for the purpose of building a house, and that a site, upon which now stands a church, has been acquired.

ALL WANTED TO KNOW.

Reading, Pa., Sept. 22.

Chester D'Amon, the mind reader gave a performance at the Reading Institute for the Deaf and Dumb here last week. The performance was started by a silent lecture and lasted for over an hour.

The principal question asked by the unfortunate inmates was whether or not they would ever be able to hear or articulate again.

George Primrose is to open his vaudeville season on the Morris Circuit at Winnipeg, Oct. 3, under the direction of B. A. Myers.

KEITH BOOKS AVIATOR.

Boston, Sept. 22.

Aviation at popular prices. Claude Graham-White, the English aviator, who performed the lion's share of the spectacular air stunts, during the recent meet at Squantum, has been booked by B. F. Keith to appear between the hours of 2 and 5, in the field at Squantum, on the afternoon of Sept. 24, at prices that will meet the popular approval.

Mr. Graham-White will show his Bleriot monoplane and Farnum biplane in action. These are the two machines with which he captured his big share of the cash prizes, and the admiration of the crowds that attended the meet.

For a spectacular finish to his "special matinee performance," he will ascend 1,000 feet, shut off the power of his motor and glide to earth.

Graham-White collected \$45,000 for the three weeks' work. This amount does not include the money Keith will pay him for his flights at Squantum. Mr. Graham-White received \$29,500 for twelve days' flying at Squantum and is signed up for October 4-7 at Brickton fair, for which he receives \$15,500.

SALLIE FISHER BOOKED.

Chicago, Sept. 22.

Sallie Fisher, the musical comedy prima donna who lately left the C. B. Dillingham production of "The Girl in the Train," is booked for the Columbia, St. Louis, Oct. 3 and the week following at the Majestic, Chicago.

TWO AUSTRALIAN HITS.

(Special Cable to VARIETY.)

Sydney, Sept. 17.

Two American acts are big hits in Australia this week. Barnes and West at the Tivoli in this city, are one.

The other is Alf Holt, the mimic, who made his first Australian appearance at the Gaiety, Melbourne.

Armstrong and Verne reappeared locally after their American tour, going very big at the National (Sydney).

BORNHAUPT GOING TO BRUSSELS.

Charles Bornhaupt, former manager of the New York branch of the H. B. Marinelli office, and who resigned Sept. 15 from that position, intends leaving for the other side shortly.

Abroad Mr. Bornhaupt will establish himself as an international booking agent, and may make his headquarters in Brussels.

Since leaving the Marinelli office Mr. Bornhaupt has been active in bookings, having placed turns on this and the other side, with negotiations for many more.

PAULINE RETURNS TO MORRIS.

The Morris Circuit will have Pauline, the hypnotist. He is to open on the circuit Oct. 3 for a tour of ten weeks or more, at a salary of \$2,000 weekly.

Last season Pauline played for Morris under contract, but had some weeks unplayed over which a law suit arose. It is said the present engagement will squash that suit.

Devlin and Ellwood returned from England Tuesday.

UNITED RUNNING "MIDWAYS."

A new departure was instituted this season in the Park and Fair Department of the United Booking Offices. E. M. Robinson, who is in charge, with Zue McClary, a fair expert, secured for the United the "Midway" privileges of several state exhibits.

Detroit, Hartford, Toronto and Syracuse were among the cities where the annual exhibition of live stock and ground products took place, with the United running the amusement end.

This is the first season a large booking office has thrust itself thus far into the outdoor amusement business, their activity heretofore having ended with the engagements of the features.

Miss McClary has been traveling around the different fairs in which the United has been interested, overseeing the "Midways" and posting employees of the United to "count up" with the concessions. The plan has been to secure the entire privilege, then rent out to concessions on a percentage of gross takings.

The report is the scheme has worked out extremely profitable for the agency.

GERRY BANS EIGHT.

Monday afternoon when Gus Edwards' "Song Review" was about to be presented at Hammerstein's for the first time in New York, the Gerry Society notified Mr. Edwards that eight of the children in the turn were under the age limit for public performances, and could not appear in a theatre permitting smoking within its walls.

Deprived of what he had thought would be a star feature of the new act, Mr. Edwards was obliged to go on that many people short, leaving him about twenty-five upon the stage.

Despite their absence the act scored roundly, and has been held over indefinitely by William Hammerstein.

"The Song Review" is reported to have asked from \$1,500 to \$2,000 weekly.

NICHOLS SISTERS' NEW ACT.

Atlantic City, Sept. 22.

Oct. 3 the Nichols Sisters are to play at Ben Harris' Young's Pier theatre in a brand new act. They are blackface delineators.

Next Monday John Henshaw appears in the same house, with a new "single."

CALLS SEASON OFF.

The route for the season over the United Booking offices' circuits of James and Sadie Leonard and Richard Anderson (one act) have been declared off.

Differences having arisen between Messrs. Leonard and Anderson are reported as the cause. This week they were billed for the Greenpoint, Brooklyn, and on Monday should open at Hammerstein's. Both vacancies have been filled in.

Harry Plano, composer of "Yiddisher Rag," and other pieces, has been engaged to use his talent in the professional department of the Shapiro music company. He was formerly connected with Harry Von Tilzer.

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ADVERTISEMENTS.

Rate card may be found in advertising section of this issue.

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Bart Breen returned to the Morris office this week.

Venando, an English turn, opens on the Morris time Oct. 3.

Will C. Bettis has resigned as manager of the Arcade, Toledo.

Jos. M. Gaites is preparing a new musical comedy for the market.

Harry Lauder is due to reopen at the American, New York, Oct. 10.

Gerald Griffin is to appear in a vaudeville sketch, playing at Lynn, Mass., next week.

James J. Morton will head the show at the Savoy, Baltimore, booked by Geo. O'Brien, next week.

Al Bryan, author of "Rainbow" and others, has signed a contract to write songs for Shaprio.

Richards and Montrose have been placed for the Baltimore next week, through the Morris office.

Fannie Ward has returned to New York. She opens in a new sketch at the Fifth Avenue Oct. 3.

Rose Pitnoff will be held over at the Fifth Avenue next week, her third successive one at the house.

Rosalind Cogan, not Gertrude Cogan, as stated last week, is to appear in "The Minister's Wife" in vaudeville.

Robert Grau's latest volume, "The Business Man in the Amusement World," will be on the stands Sept. 26.

Jos. Hart's "Fun in a Turkish Bath" opens Sept. 26 at Wilmington, Del., with Bob Webb as the principal comedian.

Miller and Lules, a colored team from the west, are "showing" this week at Yonkers, placed by Albee, Weber & Evans.

Tom Transfield, manager of De-warr's Comedy Circus, is ill in a New York hospital. His condition is not thought to be serious.

Sim Collins (Collins and Hart) has a reputation on the Continent as a letter writer. Sim sends letters on paper of American hotels.

Chip and Marble received their Orpheum Circuit contracts Tuesday. The engagement, through Albee, Weber & Evans, starts Jan. 30.

"The Girl With a Wink," is a new James Madison sketch, in which Violet Black is appearing at Yonkers this week, for the first time.

The Salem Theatre, Salem, Mass., is now on the books of the Loew Circuit. It is of the Julius Cahn chain, using four acts weekly.

Alex. Fischer's office door was locked Wednesday afternoon. Attached was a sign reading, "Return 4 p. m., maybe not or maybe."

Mabel Borra will return from the other side in the early part of October and will open on the United time Oct. 17, placed by Alf T. Wilton.

"The Russian Dancers," with Kosloff and Baldina, will sail from Bremen on the President Lincoln to open at the Colonial, New York, Oct. 17.

Weston and Lynch ("The Drunk" and "The Fainting Girl") open their United bookings for the season next Monday. Time procured by Edw. S. Keller.

Leo Carrillo opens his season Monday at Shea's, Buffalo, with a return engagement over the Orpheum Circuit to become part of his season's work later on.

William Morris is going into the program publishing business. Hereafter the program for the American New York will be published by the management.

Albert Whelan, who scored the sensational hit of the season at the Palace, London, will reappear over here for a season of United time opening at Trenton, Oct. 3.

Richard Henry Little, a newspaper man, who was in New York last fall, is back in the harness again in Chicago, writing vaudeville news for the Chicago Tribune.

Leo. Maase, the Marinelli representative assigned in charge of the New York branch came in this week on the Lusitania, not having arrived on the Mauretania, as reported.

The Majestic, Johnstown, Pa., re-opens with vaudeville Oct. 3. The bills there will again be placed by Charles J. Stevenson, through the United Booking Offices.

Ted Marks' Sunday concerts at the Plaza start, Sept. 25.

"The Girl in the Train" is doing some very effective Subway and "L" advertising. The three sheets reading, "Look For the Girl in the Train" may start something before long.

Chas. E. Dodsworth and Grace Hampton are in the English company which will present "Scrooge" at the American, New York, next week, for its first American appearance.

A "single" woman singer while playing at Erie, Pa., last week, received an anonymous letter enclosing twelve advertisements, clipped from a daily paper. Each was a "Want Ad."

Harry Hyams is the presenter of Vinie Henshaw and Annie Morris as an act in vaudeville. Mr. Hyams manages the Atlantic theatre, Brooklyn. The turn is under the direction of Pat Casey and Bill Lykens.

Rice and Cohen will present their new act, "The Path of the Primrose," at the American Music Hall, Chicago, next week. Following this they will play two weeks of the Frank J. Doyle time in the Middle West.

Winona Winter is with the Sam Bernard show. Her father, still "The Man at the Helm" of several vaudeville productions, is again on Broadway, with his daughter appearing in a theatre on the same street.

The Millman Trio are at present in Dresden, Germany, meeting with marked success, as are the Juggling Mowatts, another American act. The Millman Trio will remain across the Atlantic for a year to come.

Alva York booked as the headliner at the Manhattan this week, was unable to appear, the William Morris office having exercised its right to call for her services, booking Miss York over the Morris western time.

Maurice H. Rose has been assigned to look after the American interests of Sherek & Braff, and in conjunction with that position Mr. Rose will be the manager of the New York office of the European vaudeville managers.

The Jack Wilson Trio were out of the bill at the Orpheum Monday; May Elinore disappointed at the Bronx, and James and Sadie Leonard canceled their engagement at the Greenpoint, all Percy G. Williams' theatres.

"New York" the new Al. H. Woods production opens at the Lyceum, New York, Oct. 10, with Laura Nelson Hall. It will rival "Madame X" for tear drawing qualities, according to reports of those who witnessed the premiere last week.

Dial & Armstrong are forming an all-girl musical act for vaudeville. There will be sixteen young women in it. One of the firm's "Vassar Girls" companies and an electrical ballet have been booked for Australia this fall.

Hall and Earle, at the American Music Hall this week, have contracts for sixteen weeks on the Morris time.

Edward De Corsia and Co., from around Chicago way, are due at the Fifth Avenue, New York, Oct. 17, in a comedy sketch, called "Red Ike From Nevada." It will be the act's first metropolitan appearance. Albee, Weber & Evans.

J. H. Lubin was the recipient of a loving cup, with an engrossed set of laudatory resolutions, by the employees of the Eighth Avenue, before leaving the employ of the Miner Estate, to take the management of one of the new Loew New York theatres.

Alice Lloyd sails from Liverpool next Saturday (Oct. 1), on the Mauretania, and will open Oct. 17 at Keith's, Philadelphia. After a few weeks in the east, Miss Lloyd will commence her return tour of the Orpheum Circuit, all bookings by Pat Casey.

"Con & Co." is the name of a play presented at the Nasimova theatre Tuesday night. The title is being applied liberally to vaudeville managers and agents. The one-sheet advertising the show bear the picture of a man quite closely resembling a well-known foreign agent.

"Twenty-five years a minstrel" and manager is the manner in which Al. G. Fields will be hailed by his associates in Savannah, Ga., Oct. 6, when the Al. G. Field's Greater Minstrels gather there to celebrate with a banquet the anniversary of first performance of the Al. G. Field's Greater Minstrels twenty-five years ago.

Alf. T. Wilton wrote Ella Wheeler Wilcox several weeks ago offering her a vaudeville engagement at practically her own terms. In reply he received a letter from the authority on matrimonial happiness in which she stated that she had a beautiful home, a husband whom she adored and that one million a week would not tempt her to go before the footlights.

Herman Lieb, seen last season in "Dope," has arrived in the city after spending the summer at his home in Chicago. Lieb has elaborated on Joseph Medill Patterson's odd sketch and it is now a three-act play. He is negotiating with New York managers for time. If Lieb is unsuccessful in placing "Dope" as a play, he will accept an offer with a legitimate company, having several under consideration.

"\$3,000,000" has lost one of its heiresses through the desertion of Mabelle Dean. Although Miss Dean was one of the real wealthy looking "show girls" in the money show, she was unable to afford a maid, which is the cause of her not continuing with the production. In making a quick change Miss Dean ripped her right hand on a pin and blood poisoning set in. She was forced to leave the cast. Mabelle is rapidly recovering and will be back on Broadway looking for a "job," as she expresses it, ere long.

LEADING EASTERN MANAGERS SATISFIED WITH CONDITIONS

Deny Columbia Theatre Raises Standard of Shows too High, or Makes Them Expensive. Claim "Kickers" are Old Line Men, With Stagnant Ideas.

The story in *VARIETY* last week of Eastern Wheel Burlesque managers, who said the new Columbia Theatre of the Columbia Amusement Company known as "The Broadway House of Burlesque," had raised the standard of burlesque too high for the remainder of the Wheel, was pooh poohed by the leading managers of the Columbia circuit this week. The story created much discussion. Several prominent Eastern managers spoke of it to representatives of *VARIETY* whenever meeting them. Each seemed agreed that whoever the complainants were, they were of "the old school," and carried stagnant ideas which would not be cleansed as their shows must be.

One Eastern man said: "It's perfect nonsense, and I'm not speaking about the merit or quality of shows, or standard or anything else, but just as a plain business proposition. I own stock in the Columbia Amusement Co. I am a stockholder, not a director nor an officer. I wouldn't sell my stock for ten dollars to one what I paid for it, and I don't know where I could get another legitimate proposition to invest in which would pay me dividends of from 30 to 40 per cent. a year.

"That's the way I look at it. The policy must be right because the public patronize the Columbia Co.'s shows and houses to the extent that the company can pay dividends of that size. There's no other argument that I can catch hold of.

"Of course, it is understood where the 'kick' came from as printed in *VARIETY*. There are certain managers who slipped through each season with cheap shows, running around \$800 a week, perhaps a little more. With the onward progress, they have had to pay more for production and people, raising the weekly expense. Were their shows as good as they should be in the present times, their receipts would increase proportionately, but these managers figure that the box office would show the same results with the old style shows, so the extra expense each week is a net loss from their pockets, they believe. Go argue against the City Hall."

The above seemed to be the consensus of opinion among the burlesque managers in the East. One recalled that the present day era of "big shows" elaborately mounted, for burlesque was no innovation.

"It sort of makes me tired," said he. "Why don't they credit right. It's Fred Irwin who started this thing. Irwin gave a good big show, spent lots of money on production and people, was all alone in his endeavor, and everybody said Irwin would go broke each season. Well he didn't.

His shows proved that the people like them. All alone and handicapped with no support, Irwin won out. So what more natural than the others should follow. Irwin did it several seasons ago. The others recently woke up. Somebody ought to give Irwin the credit for 'cleaning up' too."

The Columbia Amusement Co., through its general manager, Sam A. Scribner, sent the following letter to *VARIETY* this week. When seen Mr. Scribner said the letter covered the matter, which was so generally well understood an interview regarding it was unnecessary:

New York, Sept. 19.

Editor *VARIETY*:

Regarding the article in last week's issue, reflecting upon the policy of the Columbia Amusement Company, we beg to advise that the entire article in question is false and a misstatement from beginning to end, except its acknowledgment of the high standard of burlesque as presented by the Columbia Amusement Company.

The one Eastern man, that you quote, as complaining of the danger of the high standard set by our shows, simply admits his incompetency and his inability to keep the pace set by the money making producers of Columbia Burlesque. The day of the piker is past. Complaints of this character, whether real or imaginary, will not alter the progressive policy of the Columbia Amusement Company. The limit of the Philadelphia business is too ridiculous to reply to, and our Murray Hill business is equally as good as the corresponding weeks of last year.

The Censor Committee have just finished their tour of inspection and, with two or three exceptions, found the best line of shows ever given under the name of burlesque; the theatres neat, bright, clean and most excellently managed; while the lady patronage far exceeded their most sanguine expectations, and they look for the best season in the history of the Columbia Amusement Company.

By order of the Board of Directors
Sam A. Scribner, General Manager.

HAS MILLIE FOR FEATURE.

Chicago, Sept. 22.

Rice and Cady's "Beauty Trust" returned to Chicago this week, playing at the Alhambra, with Millie De Leon, "The Girl in Blue" as the added attraction for the week.

The show and house are on the Eastern Burlesque Wheel.

JOHNSON-OLDFIELD RACE.

An auto race between Barney Oldfield, the champion gasoline driver, and Jack Johnson, the heavyweight pugilistic champion, is to be held Oct. 20 around New York City, according to Johnson's manager, Mortimer M. Thiese.

The preliminaries were agreed upon Monday in Mr. Thiese's office. The only hitch at that time was the make of car Johnson is to steer. The colored fighter has two racers, a Thomas and Chalmers. Oldfield drives a Benz, and is under contract to the manufacturers of that machine. Although at one time drawing the color line, Oldfield has consented to waive that, but may make the condition that Johnson seats himself in a Benz when racing, both drivers then to have the same brand of machine under them. It is said the winner of the race is to receive a purse, deposited.

Johnson is traveling over the Western Burlesque Wheel this season as an extra attraction in the Thiese shows. This week the colored fellow is vacationing, "The Rollickers" playing the Howard, Boston, where a guarantee is paid the traveling company, and Johnson, could not increase the receipts for his manager. Last week at the Star, Toronto, Johnson and the show played to \$7,300, lots of money for a burlesque show for one week in Canada. Thiese has the black champ under contract for a year, with an option for another.

Besides his burlesque attractions and Johnson, Mr. Thiese this season is operating "Morning, Noon and Night" as a "dollar show," now on the southern "legitimate" time, and bound for the Coast. Hilda Carle is the leader. Bonita is reported to have agreed to head the company, but changed to vaudeville.

For a "\$2 production," Thiese has decided upon "The Girl From Child's." It will be presented on Broadway before the year runs out. In it will be a novel effect brought over from England by Geo. H. Hanlon. Stanley Murphy wrote the book.

SHOW AROUND MISS HARCOURT.

Following the announcement of the contract for twenty weeks on the Western Burlesque Wheel at \$750 weekly, entered into by Daisy Harcourt, her agent, Jos. Shea, received an offer this week from an Eastern Burlesque Wheel manager to build his show around Miss Harcourt next season.

Miss Shea named Miss Harcourt's figure as \$500 weekly, guaranteed, and a percentage of the receipts. The deal may go through, although the English singer has contracts calling for her appearance in Australia next spring and summer.

RAIDED SHUBERT THEATRE.

Webster City, Ia., Sept. 22.

The police of Des Moines raided a burlesque performance at the Auditorium in that city several nights ago. The performance was broken up and two of the principals placed under arrest. The raid occurred at the conclusion of an "Apache Dance," a feature of the show that was widely billed.

The Shuberts say they will not book stray burlesque shows hereafter.

OVERNIGHT BURLESQUE CIRCUIT.

New Orleans, Sept. 22.

David Simon, claiming to represent Chicago capital, blew into the village Sunday. Monday he had built a new burlesque circuit almost from Chicago to the Coast. Mr. Simon only included forty cities between Chicago and San Francisco, north and south, on the first try. Mr. Simon says it will be a year or so before the circuit starts playing burlesque. First, the houses will be broken in on "pop" vaudeville.

There seems to be no doubt that Simon did close for the lease and construction of a new house on Canal, between St. Charles and Camp streets. The site of the proposed house was first given out, with the press story, as located on Baronne street. Mr. Simon came here from Montgomery, and says that while in that city he closed a deal for a new house. He left for Houston Monday night.

Speaking to a *VARIETY* representative, Simon said that plans were practically completed for the Burlesque circuit, with only a few western towns to line up. He would not tell who the Chicago capitalists are or whether showmen are behind the move. He claims that as the circuit is planned jumps will not exceed ten dollars weekly.

Some years ago burlesque companies traveled west on a "wheel," but could find no soft spots to stand off the cost of transportation or "good towns" along the way. It has been a mountain of work for the Columbia Amusement Co. to build up a circuit of thirty odd eastern theatres in four or five years. It should make the New Yorkers who did this phenomenal feat feel elated to see Mr. Simon erect another burlesque circuit of forty theatres over night.

EXPECTS TO SETTLE.

Tuesday morning in the Supreme Court, Brooklyn, the order to show cause obtained by M. and A. Leavitt against Jack Mason, C. M. Pope and the Mason Theatrical Co. was returnable. The order was for an injunction against the Mason group continuing in charge of the affairs of the "Rentz-Santley" Company, which have been much involved since the burlesque season opened.

In court at the same time were attorneys for Bobby Matthews, ready to make application for the appointment of a receiver for the show. Matthews claims a one-quarter interest, purchased from Mason.

In court, the attorneys agreed that an attempt at a settlement would be tried Thursday, and the motions were adjourned until yesterday (Friday) morning, pending any agreement reached.

The proposal to settle was based, according to information, upon Mason and the Leavitts repurchasing the interests sold to C. M. Pope and Bobby Matthews.

William Friend, formerly of "King Dodo," is to enter vaudeville in Claude Gillingwater's former piece. "A Strenuous Rehearsal," Sept. 26. Alf T. Wilton is the agent. Mr. Gillingwater is understood to have engaged with Charles B. Dillingham.

FOX AND WOOD PART.

The parting of the ways between William Fox and Joe Wood came Wednesday, when Mr. Wood left the booking office on West 42d street. Ed. F. Keeley, the booking representative for the Fox houses, remained in charge of the suite, held under lease by Fox.

The office will be named the Ed. F. Keeley Booking Exchange, and will accept general bookings. It has at present eleven Fox theatres to book for, inclusive of two "Sundays" (Bijou and Lee Ave., Brooklyn).

The others are Dewey, Star, Gotham, Family, Folly, Comedy (Brooklyn), Park (Stapleton), Vanity Fair (125th Street), Comedy (Yorkville), all in Greater New York.

Then there is the Nemo, Mr. Fox's new house at Broadway and 110th street (formerly Lion Palace) which opens to-night (Saturday) with six acts and pictures. The Nemo seats 1,128.

Mr. Wood, with all the other theatres on his books, removed to the Knickerbocker Theatre Building. With him was Harry Whitlock, who rejoined the Wood staff, Monday, after several months spent in New England and Nova Scotia.

A Pittsburg agency has affiliated with the Wood office, giving that agent thirty weeks to offer between New York and that city. The Wood agency is now in the Knickerbocker Theatre building.

H. J. Fitzgerald, formerly "field man" for Wood, has connected himself with the Family Department of the United Booking Offices. It is said that at a meeting of the New York State Vaudeville Managers, held at Utica, Sunday, Fitzgerald was present advocating United's bookings. Wood has a contract to book the houses of the association's managers up the state.

HEARINGS ADJOURNED.

Two hearings were scheduled this week in the matter of applications for licenses before the Commissioner of Licenses, Herman Robinson, that failed to materialize. Both were postponed until next week.

The M. R. Sheedy hearing, down for Monday, was put over until next Wednesday at 11 A. M. Mr. Sheedy and his attorney were present at the Commissioner's office, but the White Rats, who are objecting to the Sheedy license being issued, failed to put in an appearance. The Commissioner, at the request of Lawyer McMahon, postponed the hearing until next week.

The other hearing postponed was in the matter of the application made by C. Wesley Fraser in behalf of the National Booking office. This was originally to be heard Thursday afternoon, according to the present calendar. It will come up on next Tuesday morning at 10 o'clock.

Henry W. Savage has decided not to produce the latest work of Puccini, "The Girl From the Golden West," for which he holds the American rights in English, until after the Metropolitan has offered its production in Italian.

T. B. C.'s 15 WEEKS.

Chicago, Sept. 22.

Wednesday afternoon Walter F. Keefe offered James J. Corbett fifteen consecutive weeks at \$700 weekly for the Theatrical Booking Corporation circuit. Tuesday night Corbett had signed with the Evans Minstrels for the rest of the season, and could not entertain Keefe's proposal.

The offer is interesting as a light upon the scope of the Churchill-Keefe combination. It may forecast an ultimate alliance with many important houses.

Asked for particulars of where an act at that sized salary could be played on T. B. C. time, Mr. Churchill would not specify, but informed VARIETY'S representative that within a month, negotiations now pending would be closed, when the frame up of the opposition would be stated.

A "NO. 2" SKETCH.

The "No. 2" production for the "small time" is now in order. The first of the season is to be propelled by the Dan Casey Co.

The Casey Co., after placing "Back To Boston" on the Orpheum Circuit, where it opens Sept. 25 at Spokane, will present a duplicate piece for the "small timers," calling the "No. 2" "In Bad."

CHICAGO "SPLIT" STOPS.

Chicago, Sept. 22.

When the Academy replaced the Haymarket as a vaudeville house Labor Day, Kohl & Castle hoped that a policy of "splitting" with the Star would prove a good one, but the first few days developed that West Siders did not evidence a strong desire to take their vaudeville at the old melodrama stronghold.

Therefore it was decided to strengthen the show with a full week headliner, booked from the Orpheum office in New York. At the end of the second week, this was discontinued.

Last Monday the house turned to four acts and pictures, giving four shows a day at an admission rate of 5-10. This is direct opposition to the Virginia, a house next door. When the Academy stopped "splitting" with the Star, the last-named theatre returned to its former policy of playing acts a full week, with daily matinees and only two shows a day.

LOEW'S 7TH AVE. OCT. 1.

The opening date for the new Harlem theatre of the Loew Circuit has been set for Oct. 1. It will be called Loew's 7th Ave., and is upon the site formerly occupied by the Harlem Casino. The usual Loew policy will prevail in bill and prices.

FIRST OF CIRCUIT STARTS.

Philadelphia, Sept. 22.

The Great Northern opened Monday night under most favorable conditions. The house was jammed to capacity at both shows given that evening and the audiences displayed marked approval of the acts offered.

The Great Northern is the first of the chain of houses devoted to popular price vaudeville and moving pictures which has been planned by a syndicate formed in this city with liberal financial backing. A representative stated that a second house would be started within a week and a third within thirty days. Five houses in all are to be built, all in the northern section of the city.

The Great Northern is said to have cost \$51,000. It is probably the handsomest house of its class devoted to the vaudeville-picture policy. The interior is of the Italian garden style, the auditorium being wide and roomy, with plenty of room for comfort in the widely separated rows of seats. The seating capacity is 1,061, all on one floor.

There is a sort of a lattice balcony effect running along both sides of the auditorium, artistic in design and attractive in color and decorations. The ceiling is of floral design studded with many varied colored lights. In one corner of the floor space is an electric fountain.

The stage is 28 feet wide with an opening of 25 feet, permitting the staging of good sized acts, while the settings are bright and ample, everything being tripped but the picture sheet. A fully equipped and costumed corps of ushers and attendants are on hand to satisfy the wants of patrons.

M. Greenwald, who is interested in the syndicate, is manager. Two shows nightly are given with matinee, Wednesday and Saturday. The house is a split week booking, playing four acts and the admission is 10 and 20 cents.

For the opening half of the initial week the bill includes: Eckert and Francis; Houseley and Nicholas; Phil Bennett and Two Hardts. The bill for the second half is Van Field; Katherine Kay; Loro and Payne and Williams and Kilda. The bookings are furnished by H. Bart McHugh of this city who supplies the acts for the houses controlled by the Moving Picture Company of America, formerly booked by William Morris.

MILWAUKEE CHANGES MANAGERS.

Milwaukee, Sept. 22.

Edward Raymond has been engaged to succeed Clinton I. Fisher as manager of the Crystal, this city.

Mr. Raymond has been the director of the Majestic Theatre and Oak Summit Park, Evansville.

42ND STREET "SPLITTING."

The new Bryant picture house on West 42nd Street, occupying the site, it is said, of the once announced new music hall for Weber & Rush, is now "splitting the week" in its vaudeville department, using the four acts placed through the Leo office.



PAULINE.

THE FRENCH SCIENTIST.

Who returns to the MORRIS CIRCUIT Monday, commencing on that day the first of a two weeks' engagement at the AMERICAN, NEW YORK.

PAULINE will remain on the MORRIS CIRCUIT twelve weeks or longer.

CAESAR RIVOLI

THE NAPOLEON OF THE QUICK CHANGE ART.

Next Week (Sept. 26), American Music Hall, Omaha, Neb.

THE WOMAN IN VARIETY

BY THE SKIRT

Valeska Suratt must have been the incentive, for all the women on the Colonial bill look their best this week. Miss Suratt herself never appeared better, having gone back to her former method of making up, instead of the pure white Frenchy style. The little coloring in her cheeks is most becoming. Miss Suratt has three changes, the first a daring confection in black and white, with which was worn an enormous black velvet hat, that resembles an exaggerated Tam. Also with this stunning costume was worn a gorgeous diamond and pearl collar. The second change was the purple and gold dress Valeska made famous in "The Belle of the Boulevards." The dress has been shortened. The third is a pretty affair, made mostly of crystal lace and fringe. Miss Suratt has succumbed to the "cap" craze of Paris, and it takes a Suratt to wear one.

I had the pleasure of seeing Stella Mayhew as a star up-the-state. Miss Mayhew should have been starred years ago. She was about the whole of "The Jolly Bachelors," and all Syracuse talked of the beauty of Miss Mayhew's costumes. Well, they could. One in particular caught my eye. It was that beautiful shade of cerise that looks good enough to drink. The materials were satin, chiffon and steel. A tiny hat and a grey satin cloak trimmed in fox completed a stunning costume. In the final act, Miss Mayhew wore a brocade in mauve and gold, made in a surplus fashion, the train of which seemed unmanageable. The way Miss Mayhew handled it was the admiration of the women present.

Lucy Weston, in the same show, is supposed to have Nora Bayes' former part. What was left for Lucy to do after Miss Mayhew had chosen, was to look pretty. Lucy did. Two of her dresses were lovely. One is a rose hobble in satin and chiffon. A white short frock over which was the new kimona cloak in crystals, with a small turban of the stones, trimmed in paradise, is very striking.

Marion Bent (Rooney and Bent; Colonial) is her own inimitable neat self in a black and white foulard, over which is cherry colored chiffon. A black hat with cherry plumes just suited Marion's dark, piquant style.

"The House of a Thousand Scandals"; Ansonia" is one of Billy Gould's remarks at the Colonial this week.

Mrs. Gardner Crane (Fifth Avenue) is a marvel. For a large woman she is the lightest on her feet. To crawl into an upper berth without a ladder must involve some skill. It is well that Mrs. Crane has chosen a heavy broadcloth dress to do this in. In tan with blue trimmings, Mrs. Crane is charming.

If I understand aright the end of a much talked about theatrical family inner commixture is near at hand. At least the off-side phase of it is about to end. The ultimate net result for the husband and wife no one foresees. From the story as given to me the young woman in the case has grown tired. Her waning fondness for her manager seems to have culminated as his business sense again became ripened after a benumbedness that threatened his private as well as his theatrical affairs. These Broadway scandals are funny in their chameleon complexions. Like two chums the outside pair galavanted around, blind to everything, the most of which was talk. Then one day the husband left town, and the rival to his wife wasted not a moment. Before he was two hours away, she had a "date."

Blanche Davenport (Farrell-Taylor Trio; Colonial) has chosen wisely her costumes. A creation in blue is handsome. The material is a soft satin and velvet bandings, embroidered in brilliants, over which is a chiffon cloak of the same shade. A hat, with three beautiful plumes, added to this costume. A hobble in black broadcloth with black and white collars and cuffs is surprisingly becoming to Miss Davenport.

Rosie Lloyd, of England, will soon be with us. Her friends have a pleasant surprise in store. Rosie is one of the best dressed women on the English stage, and her work has advanced wonderfully since last here.

I like Wish Wynne, and her voice (American). In a grey frock Miss Wynne made her first appearance. It was made in a sort of Russian blouse, embroidered in pearls, the skirt hobbled with a band of pearl pendants. All of the costumes worn by her fitted the character perfectly.

Miss Hall (Raymond and Hall; American) spoils a very pretty soubrette costume by hanging a silver scarf over one shoulder. Her dress, in black and white, is very cleverly put together.

Ethlynn Bradford (Macart and Bradford; Fifth Avenue) was charmingly gowned in an Irish lace gown, through which a pink lining shimmered. A black velvet hat with white plumes and an Irish lace coat completed this costume, that looked like real money. In taking off her hat Miss Bradford displayed a lace cap, which would be more becoming were she to wear it well down in the back, hiding the hair. The cap is a new fad. The object is to cover the hair completely. This hint might go, for the way some of the women are wearing their hats in vaudeville. Beautiful creations have been spoiled by the tendency to perch them on the top of the head, while the prevailing fashions call to hang down in the back, touching the shoulders.

ROSENBERG'S SUIT FOR \$65,000.

As the cap to the anti-climax of last week when Walter Rosenberg failed to secure possession of the New York Roof, after a battle between forces outside the theatre, Mr. Rosenberg this week instructed his attorney, Max D. Steuer, to bring suit against Klaw & Erlanger for \$65,000, alleged damages that the ejection will result in.

Rosenberg's lease called for his occupancy of the premises Sept. 15. He vacated June 15 by virtue of the terms to permit "The Follies of 1910" to take the upstairs stage.

Sept. 15 Mr. Rosenberg appeared with an army and attempted to take forcible possession. Klaw & Erlanger had provided themselves against the move by an army of their own. The house forces won the day. Since Pinkerton men have been lounging about the theatre, waiting for a re-attack, says report.

The suit for damages was the advice Rosenberg received rather than further efforts to secure an aerial resort, for which the elevator service might be discontinued should he succeed in obtaining possession.

ENGLISH AGENT VISITING.

W. Scott Adicker, representing Ashton's Royal Agency of London, is in New York, spending his time looking over the New York vaudeville shows.

This is Mr. Adicker's first trip to America. While over he will visit Chicago and the neighboring cities in the West. Mr. Adicker is here to book acts for the other side. Since he has been here he has seen several that he likes. Price has been the stumbling block.

Ashton's Royal Agency is of long standing in London with an unimpeachable reputation. It is through this agency that most of the engagements for appearances before the royalty of England are made.

HAYMAN ON A VISIT.

The Lusitania brought in yesterday John Hayman, a representative of the Moss-Stoll Tour, England. Mr. Hayman has of late been stationed at Berlin. He was formerly the Moss-Stoll man in Paris.

The trip to New York may be a brief or lengthy one. Lwellyn John was the last agent of the Moss-Stoll office to make New York headquarters. Recently Mr. Johns married Mr. Hayman's daughter.

250 POUNDS OF "SUNBEAM."

The total weight of Mrs. Gardner Crane, while playing the title role of "The Little Sunbeam" is 250 pounds. Net, Mrs. Crane does not tip the scales at that figure.

It is while carrying the eighth of a ton that Mrs. Crane makes what will be known as her famous climb into an upper berth, without the aid of man or ladder.

The sketch is at the Fifth Avenue this week. Tuesday E. F. Albee, for Keith-Proctor, asked that the act be held over there for another week. One hour before Percy G. Williams had engaged the piece for his Orpheum, Brooklyn, and could not see his way clear to release it.

HERE'S BILLY GOULD

By WILLIAM GOULD.

Another production by Geo. M. Co-han. It is a girl—again.

Mason and Keeler have a fine act finely played. It is called "In and Out."

Clarence Kolb does not care for Dill pickles any more.

Nat Haines calls a cigarette "a student lamp."

Tom Lewis is just dying to get back on the stage.

I notice that Pat Rooney and his charming little wife are frequent visitors to our gilded lobster palace. It's a great aid to indigestion, Pat.

Barnes and Crawford have returned from London. Barnes is just as crazy as ever.

For the benefit of out-of-town people I must put you wise. Madame Sherry and Madame X are now living on 42nd Street. Mother also lives on the same street, next door to The Country Boy.

Bert Leslie says he is getting used to city life.

There's no place like the country—for the farmer.

There is a person (a member of a certain sketch) who played on the bill at the Alhambra with me a few weeks ago and a friend met two young women during the week. One of the two told the girls his name was William Gould. He also made an appointment to meet her but failed to keep the appointment. The young woman called at the Colonial stage door Tuesday and upon seeing me, in street attire, discovered the mistake. Now, my dear sir, I have enough sins of my own to account for without having you adding a handicap. I am letting you down lightly on this occasion.

Irving Berlin is practicing "How to be happy though seasick." He sails for London next Wednesday. Bum voyage, Irving.

Chris Brown is the handsomest booking agent in the Holland Building. (Yes, I know that he is the only agent in the Holland Building.)

The secret is out. Meyerfeld and Beck are going to Amalgamate. ("Amalgamate" is a small town on a Pacific Island.)

Bud Fisher (The "Mutt and Jeff" artist) and Toby Lyons are going to do an act in vaudeville. Fisher should prove to be a good drawing card and I know that Toby is funny.

My, but didn't Gus Edwards put over a great big success with his "Song Review." It's town talk. Hurrah, say I.

LONDON NOTES

VARIETY'S LONDON OFFICE

418 STRAND, W. C.

(Mail for Americans and Europeans in Europe, if addressed care VARIETY as above will be promptly forwarded.)

London, Sept. 14.

Maud and Sydney Wood are playing an engagement at the Palace, London, starting with this week.

Harry Lauder returned to the Tivoli this week.

Tray and Rich, who have appeared together over here for years, are separated, Rich is now a "single act."

Harry Jolson will sail for home Oct. 2, having a few more weeks to play in England.

Montgomery and Moore, booked into the Coliseum for two weeks, have been retained for another two.

Nick Kaufmann, formerly of Rochester, N. Y., and now of Berlin, Germany, will return home (to Berlin) after having spent a few weeks in his shooting box in England.

Veronica and Hurlis-Falls open at the Empire, London, Dec. 12.

Nellie Wallace has stated her intentions of going to the States next season and playing the Williams time. Miss Wallace comes under the heading of "blacklisted acts," having played for William Morris.

Joe Peterman and George Ricketts are showing their "Chanticleer" act at the Coliseum this week, unmolested, though it is said that an injunction will probably be applied for restraining the act from filling the dates they have on the Syndicate time.

Joe Coyne and Lily Elsie, both well known musical comedy people in London have been offered, according to a late report, time at a West End hall at a record-breaking salary. Both hold existing contracts with George Edwards. If it does nothing else it will certainly worry that manager on the salary question when the present contracts expire. The offer is reported made for eight weeks.

Harry Lauder is playing his first Gibbons' contract out, at the Empire, Croyden. This seems to be one of the first moves on the part of the Gibbons circuit in the opposition fight with the Stoll circuit. It is only a few weeks ago that Stoll opened his new hall in this suburb. It will make the Stoll circuit hustle to oppose such attractions as these.

Joe Peterman will put on the big Christmas production at the London Hippodrome this coming Christmas, a very important venture for Peterman if the report be true. It is further stated that the production will be an enlarged edition of the present "Chanticleer" sketch now playing the halls.

Bransby Williams will become a legitimate actor next week when he intends to open in a new play by Hall Caine.

Earl Reynolds and Nellie Donegan will open at the Wintergarden, Berlin, Oct. 1, Miss Donegan having almost fully recovered from her recent illness.

The Kaufmann Troupe of Cyclists opened at the Palace, Aug. 15, and have managed to get away splendidly at all performances. Twelve girls are in the act. A prettier turn would surely be hard to find.

Darc's Marionettes have been booked for an engagement in Australia for next year.

Herbert Sleath, an actor from the legitimate, will put on a sketch in one of the Stoll houses, called "The Horse Thief." The sketch will be of the big scenic variety. Harry Vernon wrote it.

H. G. Pellissier of "Follies" fame will write a new revue for the Alhambra. Mr. Pellissier appears in the leading role. His engagement will not interfere with "The Follies," of which troupe he is proprietor.

"The Divine Myrma" will sail for the States Sept. 28, not having been able to connect with engagements over here through the money question.

Cleo de Merode has been prolonged another two weeks at the Hippodrome.

The Six American Dancers have been booked for Australia for some time next year. The act will shortly leave for a trip on the Continent.

Lew Johns of the Stoll office left for Paris, Sept. 10, where he will look over a big attraction, the nature of which is not known in London.

There was a slight blaze at "Wille's" German Club one night last week. Excitement ran high. Dick Ferguson acted as chairman of the reception committee for the firemen. They said they were never before entertained so well. The blaze did little damage.

B. G. MacLachlan, the district manager of the legitimate theatres of the Stoll tour, announces that the casts for the Stoll pantos are almost complete, outside of a few girl parts which are still unfilled. The pantos are at the Broadway Theatre, New Cross London, the Bordesly Theatre, Birmingham, Grand Theatre, Nottingham and the Grand, Glasgow.

PARIS NOTES

BY EDWARD G. KENDREW

Paris, Sept. 13.

Al. fresco entertainments are passed for 1910. A sad experience the purveyors in the Champs Elysees have had this year. They had to close earlier than usual from sheer lack of patronage.

Pepiniere Concert, a small hall near the St. Lazare railroad depot, opened Sept. 6, under the new direction of Maxilly. The Casino de Paris will open Sept. 16, still managed by Albert Callar. The skating rink of the Rue St. Didier will start off as a French concern early in October. That at the Hippodrome remains an English company and will recommence skating at the end of September.

The revue at the Moulin Rouge will be withdrawn shortly and managers Huet and J. Fabert propose mounting "L'Amour en Espagne," a success at the Parisiana last year awaiting the production of R. Berger's operette on "Claudine" by Willy.

Alfred Butt returned from a few weeks' trip on the continent Friday. The manager has nothing to say in regard to the future attraction to follow George Graves, who opens at the Palace in another week.

George Wilson, who tried his single act over here, has thrown up the sponge and will sail for home shortly.

Ike Rose was in London this week trying to arrange some English time for his twin sister act. Ike states positively that he is through with regular vaudeville forever, and the very quiet fellow from Berlin said further he is out for freak acts. They can't be too freaky to suit him.

Nat Wills at the Palace has been given another five weeks at the hall to follow his present contracted time. The comedian is getting away immense, though he does go closer to the line than anyone before him at that house.

Rinaldo will play the King's, Southsea, next week, after which he plays the United County Theatres time. Will Collins is handling this act.

The new Stoll Empire at Finsbury opened last week. From its appearance it ought to figure among the best paying halls in London. The opening closed the Holloway Empire as a vaudeville house. The new one draws from two big districts, Holloway and Tottenham. The house has a seating capacity of about 3,000. It contains three balconies and is finished off in white with gold trimmings. The lighting seems perfect, especially the brightness of the stage. Fanny Moody and Charles Manners were the top of the opening bill, while Bert Coote and Co. and Helen Trix shared second honors. Ernest Wighton is acting manager of the new hall.

At the Olympia, Sept. 9, a new sketch was presented. Marinelli is watching business at the Alhambra and is gratified to find that both the Paris halls (also Olympia) with which he is connected are making money. It is whispered that Marinelli is financially interested in the Alhambra, or at least has made a guarantee to the Variety Theatres Controlling Co. Ltd. (London), but these rumors I am unable to confirm. It appears however that the Isola Bros. would object to Marinelli holding shares in the Alhambra, for the reason that it might interfere with the success of the Olympia of which these gentlemen are still the first tenants of M. Oller. This sounds curious, but Dame Rumor will talk.

The ground has been cleared on the Quai d'Orsay, near the Alma Bridge, for the "Magic City" J. Brown is to give us. Nothing however has been started, but the material is said to be on its way over from England and America. It is also stated that Ackoun will remove his French "Luna Park" to the Champ de Mars, but this is doubtful. The enterprise has been a tremendous success. Business has dropped off recently. I notice also that some of the stock holders are anxious to dispose of their shares in the company, judging by the flattering circulars they are sending out to possible purchasers.

Owing to the continued illness of Maurice Rheyal (it is doubtful whether he will ever be fit to return to his desk) M. Anthonus has been appointed general secretary (pro tem, with full power) of the Union Syndicate des Artistes Lyriques.

News comes from Spain that the popular toreador, Pepete, was killed, Sept. 7, at the Marce plaza de toros. He was replacing Bombita previously wounded, and was on the point of finishing a bull when the animal caught him on its horns. The funeral, according to Spanish custom, took place the following day at San Sebastian. Machaquita continued the combat and dispatched the bull and also five others during the corrida. It is stated that bull fighting has never been more popular in Spain than at the present time.

The scene shifters at the Chatelet Theatre again struck during the Matinee, Sept. 7, and money had to be returned to the audience. The house has remained closed since. Although the men earn but 50 cents per night (four hours) it was not a question of salary that caused the strike, but the dismissal of certain perturbators in a recent quarrel. M. Fontanes, the lessee, states he will take no striker back, but if he ignores the Trades Union it is possible the musicians and dressers may join in the conflict. In the meanwhile the Chatelet will open with a new staff, Sept. 12.

NO CHANGES FOR FOUR YEARS; PREDICTS A PICTURE EXPERT

Motion Patents Co.'s Patents Then Expire, and Business Will Remain Stationary in Manipulation Until That Happens.

A well informed moving picture man, when asked this week for a summary of the picture business, said "Four years more. The Patents Co. patents run out then, on the principal item.

"When that happens, the picture field will readjust itself, if nothing untoward occurs before, which I do not expect. Until, I can see no great change. Things will run along about as they are now. There will be slight shifts, and the Patents Co. will take in the exchanges, without many hitches, but the four years must first be gone through before you will see the moving picture industry as it should be."

Asked if in his opinion the movement of the General Film Co. to take in the various "trust" exchanges, and practically control the rental end of the film product might strengthen the "independents," the picture man (not in the "trust") said he did not think so. "That is going to be no material aid to the 'independents,'" he replied.

ANOTHER EXCHANGE OUT.

Trailing upon the heels of the announcement that the Motion Picture Patents Company had cancelled the licenses of the Western Film Exchange and the O. T. Crawford Company in St. Louis, is another that the M. P. Co. has also revoked the license held by the Colorado Film Exchange of Denver, which may mean more independent competition.

Upon the withdrawal of the St. Louis concerns from the Patents fold there was an immediate tie-up with William H. Swanson and the new consolidation is now operating under the name of the Swanson-Crawford Film Company, with office headquarters in St. Louis. This new exchange will handle independent products.

Herbert R. Schilds, of the Swanson-Crawford Company, in an interview at Hot Springs, said that the General Film Co. made a proposition to purchase the Western and O. T. Crawford Co., but did not offer suitable terms.

NO OBJECTIONABLE PICTURES.

Boston, Sept. 22.

A letter written to B. F. Keith, by a little Hebrew girl, calling his attention to the ridicule of the different races and creeds in moving pictures at his playhouses, caused Mr. Keith to issue an order to the managers of his theatres to the effect that no films that were in any way objectionable to any particular race or creed were to be shown.

SPOOR DENIES DISSOLUTION.

Chicago, Sept. 22.

Geo. K. Spoor of the Essanay Co. denies that Geo. M. Anderson and himself have severed business relations.

Mr. Spoor says the rumor was probably circulated by discharged employees for a purpose, while Mr. Anderson was in the west with a large company to reproduce scenes of western life for the picture sheet.

Mr. Spoor states that in cleaning out his local plant the workmen who have been substituted are prepared to better the producing service of the Essanay corporation.

HIGHER LICENSE FOR ACTS.

Toronto, Sept. 22.

There is a movement on foot to tilt the license fee of the pure picture houses in town who wish to add vaudeville acts to their programs.

Otherwise acts may be barred out of the picture houses under the present license restrictions.

BIG BUSINESS SOUTH.

Joseph Warentette, of the Consolidated Amusement Co., Baltimore; H. Fichtenberg, of the Dixie Film Company, New Orleans, and Harry Lewis, of the Chicago Film Exchange, were in New York this week placing orders with independent moving picture companies.

Mr. Fichtenberg brought glowing reports of the picture business in the south, saying that the New Orleans houses in particular were doing big business.

\$15,000 PICTURE HOUSE.

San Diego, Cal., Sept. 22.

Plans are being drawn for a \$15,000 picture house to be erected by U. S. Grant and others, one block from the Grant hotel.

ALL-STAR CAST.

The Carlton Motion Picture Laboratories will make its first release Oct. 22 under the name of "Reliance" film. Charles O. Baumann, treasurer of the company, announces an all-star cast of motion picture stars whose faces are familiar to the public, including the following:

Marion Leonard, Jas. Kirkwood, Arthur Johnson, Henry Walthall, Phillips Smalley, Anthony Sullivan, Frankie Burns, Gertrude Robinson, Edward Morrissey, and Eugene Sanger, director.

"A FLIRTY AFFLICTION" (Essanay).

A comely miss is supposed to have an affliction that causes her to toss her head as though she was openly flirting. Men follow her. There is a little fun in the picture, but the idea and the comedy are poor. The ending is weak but the photography isn't bad.

VARIETY'S PICTURE REVIEWS

"A LUNATIC AT LARGE" (Vitaphone)

Another "chase" in which the escaped lunatic is finally captured as he wades into a small stream of water. The picture fails to create much merriment. The idea is plausible but lacks proper construction.

"THE VAGARIES OF LOVE" (Pathe).

Absence makes the heart grow fonder of some one else in this film. Two lovers separate and when they meet again the woman is happily married. The picture is well arranged and is fairly well acted. The husband's facial contortions do not help any.

"FROM THE ARCTICS TO THE TROPICS" (Edison).

This film will give the audiences a rest from the usual run of Indian, Wild West and suicide pictures. It shows a most peculiar ride on the Central Railroad of Peru, South America, where a car, with men passengers, starts from ice-capped mountains and whizzes merrily along until the men remove heavy coats and mufflers when they reach the heat of the tropics. The film is of educational value.

"BUMPTIOUS AS A FIREMAN" (Edison).

The attempted comedy is bad. The picture ridicules a small town fire department. There is a genuine fire power at the close when the would-be firemen are drenched after they have turned out on a false alarm. The character of "Bumptious" in this film is poorly handled.

"UNCONSCIOUS HEROISM" (Pathe).

Thanks to the clever acting of a boy, the strong constitution of a baby and well-connecting links of the story, this film makes a decided impression. The action occurs during the third month of the siege of Paris, the provisions are low and that is why the baby is crying for milk. There is no milk and the brother slips from the ramparts in search of some. Despite a trying ordeal in which the boy dodges bullets from the German sharpshooters and barely escapes capture, he finds a farm-yard, enters and is taken prisoner. It is the German general's provisional headquarters. The old general admits the boy's unconscious heroism, sees that he is supplied with milk and sent safely through the German lines. The boy is shot down as he nears his own gates, but sees that baby's milk is delivered to the half-crazed mother. The film makers have been kind enough to show that the boy was only slightly hurt. The picture is interesting and entertaining.

"DUMMY IN DISGUISE" (Gaumont).

Something wrong with this picture. A man poses as a clothing store dummy, is locked up in the shop for the night and taps the till for a lot of money, but for some reason or other fails to accept freedom's route when placed outside the next day. The picture is not up to the Gaumont standard.

"TWO WAIFS AND A STRAY" (Vitaphone).

A film that grips. Spicidid acting by the children keep the interest at fever pitch. The story is well handled. The picture kills two birds with one stone. In addition to telling a cute kid story, it shows excellent views of the Fresh Air Fund outing.

"RESOURCEFUL ROBERT" (Lubin).

The exhibitors can't dodge this one and audiences can't resist laughing at its excellent comedy. The idea is immense, the action lively and the photography all that could be desired. The characters are well done, the Irishman being out of the ordinary run of picture comedians.

"MRS. RIVINGTON'S PRIDE" (Lubin).

Banker Rivington misjudges his wife, whose husband's appeal for mercy can't play the market do not pass unheeded by the woman. She sacrifices her necklace to render the necessary financial assistance. The husband ejects his wife, but is unable to separate her from the child. A turn of the market gives the brother a chance to return the necklace and an accompanying letter shows the banker that he has made a mistake. He rushes to his wife, only to be repulsed, but the little daughter effects a reconciliation. The picture offers nothing new, but shows what may happen when jealousy dominates the home. The child is not a very good actress and does her part mechanically.

"IN LIFE'S CYCLE" (Biograph).

Another story of a young girl reading the wrong path, who after a life of unhappiness and poverty-stricken conditions, finally returns home, where her brother and father forgive her. The Ladies' Aid societies throughout the country will never place a stamp of approval on this picture. The scene in the bar-room, where the girl's supposed husband, drunk and in a fighting mood, falls and strikes his head against the foot-railing, death resulting after the girl appears and he marries her in dying gasps, falls upon intelligent audiences. The brother's regular visits to the mother's grave and keeping her memory green throughout the film and loyalty to the parental blessings is the best thing.

"A SUMMER TRAGEDY" (Biograph).

A poor clerk and a waitress spend their vacation at the same seaside hotel. Both sail under false colors. They plight their troth within close proximity of the deep sea and part with the understanding that they will meet again. The comedy comes when the girl finds that the ideal of her dreams is a soda fountain clerk. He is also given a shock when he discovers her working in a restaurant. The points are well worked up and serve as a fairly good laugh-getter.

"THE SCHOOLMASTER OF MARIPOSA" (Selig).

No medals will be awarded to the arranger of this picture. It is chockful of flaws, defects and flimsy details. The film-makers attempt to combine humor, pathos and love and have bungled the job terribly. What may appeal to sentiment is spoiled by unnecessary melodramatic coloring.

"BIG MEDICINE" (Selig).

What a man really imagined he did to a band of Indians and what really happened when he came home late, intoxicated, and his wife met him at the door, furnish material for this film which elicits some laughter. The only comedy that is worth while is enjoyed when the wife gives the husband a warm home-coming.

"BERTIE'S ELOPEMENT" (Selig).

Some ludicrous climaxes are depicted by the camera. Bertie's elopement is well planned. The use of an automobile as a horse and buggy affair received a good laugh. The subject was greeted with laughter this week. The photography is excellent.

"TRIP TO THE ISLE OF JERSEY" (Pathe).

Of geographical value and entertaining with its views of natural scenes on the island. There is shown a panoramic scene of St. Helier, King and Queen streets with their motley crowds and congested traffic, soldiers, uniformed and on foot, march in review from the garrison, and a trolley drive through the island is seen. The reproduction of the cliffs and caves at Plemonet and the Chateau of Montorgueil, situated on a rocky elevation, is a pretty feature. The famous Jersey cabbage fields are also shown.

"THE FALSE FRIEND" (Pathe).

Another Pathe film which has a little boy effect a reconciliation between estranged parents. The husband and his bosom friend (who has alienated his wife's affections) start to work. There is a natural fall from a roof and the friend is severely hurt. The husband, in rendering aid, finds the photograph of his wife, tucked away in an inside pocket of the friend's coat. He goes home, upbraids his wife for her faithlessness, and after a stormy scene, takes the little son, leaving her. Papa and mama are finally reunited through the boy's careful acting. The picture is of the usual turned out by the Pathe concern. It has one human touch, that's all.

"POEMS IN PICTURES" (Gaumont).

The pictures are not badly posed but some key to the "poems" supposed to be reproduced should be given. They lack something to make them more appreciated.

"SUNSET" (Gaumont).

There is some doubt as to the genuineness of the sun and surrounding scenery. The camera reproduces some scenes that one may find any day in water colors in the art galleries. The film is short, but has enough scenic value to keep it in demand.

"JEAN THE MATCH MAKER" (Vitaphone).

Jean is a dog doing many intelligent things. His sagacity and cunning brings happiness to two young women (out camping) and two country boys, blue ribbon winners on a display of basfulness. The dog is the best actor in the picture, but there is no reason why he should receive a place of honor at the dinner table. The idea is far-fetched, photography good.

"AN UNSELFISH LOVE" (Edison).

The palm must be handed to the Edison company for this film. A pretty love story is excellently told. In addition to the appeal to the heart splendid views of the farming land in the northwest are shown. The action is supposed to take place in Western Canada. Ploughing with a threshing engine, ditch irrigation and the stock pens are featured by the camera. The acting is good and the photography could not be improved on.

"THE TACTICS OF CUPID" (Gaumont).

Praise may be bestowed upon the arranger of this picture. A little child as Cupid is the principal figure. The camera has done fine work. There is enough that add tone to make the points effective.

"SCENES IN THE CELESTIAL EMPIRE" (Eclipse).

This picture followed a series of films that had stirred one's sentimental nature and it was as welcome. Graphic scenes of Shanghai its streets, coolies and points of natural interest, the British soldiers in review and in action with their field pieces at that place, and types of natives at Tien Tsin are pictured on the curtain. The film is interesting. The scene of the coolies eating on the wharf is a feature.

"IN THE MISSION OF THE SHADOW" (Mellies).

A gloomy subject. The grim spectre of death predominates. The way death stalks through the picture makes the audience wish it had remained at home. But, it is good for a few weeps.

"A CLOSE SHAVE" (Essanay).

Minus his bushy locks and hirsute adornment, a man is not recognized at the bank where his money is deposited. Through his visit to the barber, he saves himself from turning over a lot of money to a confidence man, who has sold him some worthless stock certificates. Just as the bank closes and Mr. Close Shave arrives with his wife, too late to identify himself. A detective corral the bunco man. The picture has a few laughs, but the comedy is lame.

ADVOCATING MAMMAL FOOD.

Washington, Sept. 22.

If Dr. W. N. Irwin, of the bureau of plant industry of agriculture, has his way it will only be a question of time when American people will be feasting regularly upon such delicacies as hippopotamus steak, Manchurian bacon, saddle of yak, white rhinoceros roasts, buffalo food, antelope strips, etc.

Dr. Irwin is a staunch supporter of the bill introduced in the house of representatives by Congressman Broussard, providing for the introduction and domestication in the United States of some 100 species of mammals from all parts of the world. The plan is urged as one that would relieve the prospective meat famine in this country.

If the law is passed the department of agriculture is likely to have its hands full, and it may eventually be in a position to outfit newly organized circuses. It may be that this bill will be the means of putting a "white elephant" on the menu card of Congress.

FUND FOR AL RIAL.

A committee of friends of Al Rial, who prior to his death was with the Barnum and Bailey, Buffalo Bill Wild West and the 101 Ranch shows for various periods totaling 39 years, have gotten together to raise a subscription to defray the expense of his burial which took place at the Weehawken Cemetery Sept. 2.

Rial died at his home in Secaucus, N. J., Aug. 30 in his 72nd year, at the time of his death he was in a penniless condition. J. E. Allen, of 1402 Broadway, New York, has charge of the list. Contributions should be sent to him.

FINED AND IMPRISONED.

Harvey S. Starrett, proprietor of Starrett's circus, which tours Long Island every summer, was fined \$100 for cruelty to animals, and sent to jail for twenty days by Magistrate Connolly in the Jamaica (L. I.) police court.

COVERED UP LITHOS.

Wyoming, Del., Sept. 22.

Claiming that circus posters, showing feminine acrobats and bareback riders in tights, were not only unsightly but in gross violation of the law of propriety, prominent Quaker women descended upon the billboards with a bountiful supply of muslin and covered the pictures (that part offensive to their eyes).

SETS CLOSING DATE.

Chicago, Sept. 22.

Campbell Bros.' Circus has announced that its present season will close Oct. 22d next.

Until the final date, the circus will tour Oklahoma and the southwest.

SOMETHING ENTIRELY NEW.

Chicago, Sept. 22.

There is one brand new thing in the circus business this season, not heretofore mentioned. It is the girl baby received at the home of Charles E. Corey in this city last week.

CIRCUS

TWO "DAYS AND DATES."

The climax of the circus season in Texas will be reached Oct. 7 when the Sells-Floto circus and the Barnum and Bailey shows will clash on that day at Austin. The "white top" show generals do not seem to be worrying about the outcome at that place as they both announce performances for the same day, Oct. 11 at Houston.

There is hardly a stick or stone in and around Austin not covered by the advertising forces of the two tented aggregations. The fight to get the best billing points has been keen and is only a forerunner of the big clash that will follow.

The Sells-Floto circus expects to get the better of the argument in the Texas fight through its reduced price of admission, the bills drawing particular attention to the fact that one price—twenty-five cents—will be charged for the Austin and Houston dates. The Barnum and Bailey admission policy has not been announced for the Texas dates.

ONLY WOMAN ADVANCE.

Baltimore, Sept. 22.

Mrs. Charles A. Chapman, who claims the distinction of being the only woman press agent ahead of any circus (in advance of the Frank A. Robbins circus) is receiving much personal attention in the Maryland papers.

Her husband, Charles A. Chapman, is manager of advertising car "No. 1" with the Robbins show.

GENTRY'S FATHER DIES.

Bloomington, Ind., Sept. 22.

Richard H. Gentry, aged eighty-three years, died at his home in this city infirmities of old age causing his demise.

Mr. Gentry was the father of the Gentry brothers who own the dog and pony shows of that name. He had been in failing health for nine months.

ROBBINS FOR CALIFORNIA.

Frank A. Robbins, who is now in the Virginias with his circus, says that he intends to take his tented shows to California next year.

It will be the first time the Robbins' circus has entered the extreme western territory. The farthest western point reached this season was in Ohio.

KILLED BY SNAKE.

Sioux City, Ia., Sept. 22.

Tony La Vertes, assistant to Mrs. Lee Doyle, a snake charmer with the Inez Show Company, died here last Thursday at St. Vincent's Hospital from a snake bite that was inflicted by a rattlesnake while the company was playing in Osmonde, Neb.

La Vertes was the dead man's stage name. He is believed to have been of German extraction. He was about 42 years old. His home is supposed to be in the east.

MAIN-SHANNON FIRM.

Cleveland, Sept. 22.

It was about settled this week that Walter L. Main and Walter A. Shannon will organize a circus for next season under the heading of "The Walter L. Main New Show."

Both men were in Cleveland listening to the scheme of "Doc" Keene to play a one-ring circus indoors, which Keene will do at the Orpheum here, commencing Sept. 26.

While talking over old times, Main and Shannon drifted upon the present season. Each had something to relate which determined him to quit the circus ring forever. When they finished talking, the partnership plan had been agreed upon. Main has equipment sufficient at his winter quarters.

\$1,000 EVERY DAY.

Savannah, Sept. 22.

The City Council of Savannah has put another straw in the circus camel's back by placing a higher tax on circuses showing in this city. An amendment to the tax ordinance is responsible for the increase.

Heretofore circuses have paid \$1,000 for each day's performance. The ordinance, as amended, makes the tax apply not only for each day's performance but is designed to tax them the same amount for each day of performing, loading, unloading or parading in the city.

TWO CIRCUS ACCIDENTS.

St. Louis, Sept. 22.

A special dispatch to The Times says John Carroll, driving a chariot in the Sells-Floto circus during a performance at Tulsa, Okla., fell and was probably fatally trampled by horses.

At the afternoon performance just preceding, Mrs. Arthur Nelson, of the Nelson family of aerial acrobats, was thrown against a platform and seriously injured.

NEW YORK'S "FOLLIES BERGERE."

When the Jesse L. Lasky music hall, at present in the course of construction on the plot just west of the Gaiety Theatre on West 46th street is opened during the middle of next February the electric sign in front will blazon forth the name "Follies Bergere."

The house wreckers have accomplished their end, and the contractors are at present preparing the excavation for the foundations.

It is the intention of Mr. Lasky to install a permanent musical stock company for revues of the nature that have a great vogue abroad. To this end he has set about engaging a company which, according to the present contracts, will include that delightful little English dancer and comedian, Laddie Cliff.

Fred Santley is another who is considered for the company. There are nearly a dozen of New York's most famous show girls carrying contracts which call for their services at the Follies Bergere, when it is opened.

BILLS NEXT WEEK.

NEW YORK.

HAMMERSTEIN'S.
Adele Ritchie.
"Song Revue."
Jack Wilson Trio.
"The Bandit."
Ruby Raymond & Co.
Raleigh and Steger.
Cycling Burnetts.
FIFTH AVENUE.
Rose Pitonof.
Bothwell Browne.
Royal Tracy and Co.
Musical Johnstons.
Fox and Millership.
Sirope.
Madden and Fitzpatrick.
Bobby Pandur and Bro.
Marselles.
Feature to fill.)
COLONIAL.
"On the Housetop."
Bert Coote and Co.
George Newburn.
Howard and North.
Laddie Cliff.
Charles Ahearn.
Sirope.
Four Readings.
Amsterdam Quartet.
ALHAMBRA.
La Pia.
Rikolletto Twins.
Jane Courthope & Co.
Jack Wilson Trio.
Great Howard.
Elsie Fay and Boys.
Melville and Higgins.
Lawson and Namon.

BONX.
Edna May Spooner and Co.
"Planophend Minstrels."
Hoey and Lee.
Charbino Bros.
Avon Comedy Four.
Clark and Bergman.
Gene Greene.
Elton-Polo Troupe.
Countess De Swirsky.
Rooney and Bent.
Hedini and Arthur.
Edwards, Van and Tierney.
Irene Dillon.
Coleman's Cats and Dogs.
(Others to fill.)
GREENPOINT.
Charles De Mgr.
Charles Leonard.
Fletcher and Co.
Hayes and Johnson.
Stanley & Norton.
Three Leightons.
Frank Wilson.
Watson's Farmyard.
AMERICAN.
Pauline.
"Scrooge."
La Freya.
Wish Wynne.
Wilfred Clarke and Co.
William A. Dillon.
Will Van Allen.
(Two to fill.)

CHICAGO.

MAJESTIC.
Haves and Norworth.
Bird Millman Trio.
Mr. and Mrs. Jimmy Barry.
Gruber's Animals.
Burns and Fulton.
Garson and Willard.
Dico.
Victoria Four.

AMERICAN.
Julian Ellings.
Adelaide Kelm and Co.
Fred Bowers and Co.
Volta.
"Balloon Girl."
"Battle of San Diego."
Musical Thor.
Cadeux.

OMAHA.

AMERICAN.
Ross and Bowen.
Remore and Bailey.
Rivoli.
Delmore and Lee.
Count and Countess Chilo.
Gardner and Stoddard.
Virginia Grant.
Belton Brothers.

ORPHEUM.
Wm Farnum & Co.
Augusta Glose.
The Grand Asapi.
"The Devil, the Sea, and the Man."
Three White Kubs.
Cook and Lorenz.
Fentell & Valorie.
The Blasiers.

ST. LOUIS.

COLUMBIA.
"Night in a Monkey Music Hall."
Leonard and Russell.
Meredith Sisters.
Julius Tannen.
Bradlee Martin and Co.
Elsie Wolf and Waldo.
"Roses of Kildare."
Juggling Burkes.

PRINCESS.
Julian Rose.
Rice and Cohen.
McMahon's "Watermelon Males."
Lamb's Manikins.
Alva York.
Beth Denmore.
Conway and Leland.
Kenawha Japs.

"PETTICOAT" SHOW POSTPONED.

Rehearsals for "A Pet in Petticoats" have been adjourned, without date. It is an Al H. Woods production, and should have been written by Stanilus Stange. Dazie was engaged to lead in the piece.

Stange finished two acts, but left for Europe before completing the last. While away he was stricken with apoplexy. A couple of authors called in by Mr. Woods to finish the ~~third~~ act did not make a satisfactory venture of it.

Mr. Stange sails for New York September 29. Aboard boat he will write the missing finale. Upon his arrival here, Woods may decide upon the date of production. Some of the principals have been told to hold themselves in readiness to proceed early in October; others have been released under their contracts for the show.

Fritz Ryan Houston, featured with Redpath's "Nappanees" in vaudeville for two seasons, is in New York arranging for his vaudeville debut here. News of Houston's marriage to Mayzie O'Neill, a non-professional, has just leaked out, the young comedian joining the beneficiaries' ranks last February.

NEW ACTS NEXT WEEK

Initial Presentation, First Appearance
or Reappearance In or Around
New York

La Freya, American.
"Scrooge," American.
Will Van Allen, American.
Bothwell Browne, Fifth Avenue.
Royal Tracy and Co., Fifth Avenue.
Raleigh and Steger, Hammerstein's.
George Newburn, Colonial.
Charbino Brothers, Bronx.
Stanley and Norton, Greenpoint.

SMALL TIME.

Ivy and Ivy and The Delmanos, Yorkville.
Harry Fisher Trio, Grand Street.
Guy Hunter, Grand Street.
Evans and Golden, Grand Street.
Will Campbell, Manhattan.
Rose and Severn and Co., Jones', Brooklyn.
Mallette, Jones', Brooklyn.
Musical Pierrots, Royal, Brooklyn.
Michael Coscia, Columbia, Brooklyn.

"The Phlend-Minstrels"

25 Mins.; Full Stage.
Greenpoint.

This is a rehash of Lasky's "Piano-phiends," playing about for two or three seasons. The act has not been improved any in the make-over, in fact it has gone back and has lost all the "class" of the former piano specialty. The pianos are still used with four men and four girls remaining in the groupe. The general run of selections has been selected to make the act lively, but the "rags," one following the other without anything intervening, becomes tiresome and has the opposite effect. Benn Linn and Gladys Lockwood are featured, without good reason. They do little more than the others. Miss Lockwood gets over one good "coony" song. She knows how to sing them, but is rather handicapped by a voice too light for "coon" numbers. Clarice Vance has been the model for Miss Lockwood. The same may be said of Miss Crane, who also sings a "coon rag." She has the idea, but the execution is poor. Linn is a big boy with a good natured face and secures some comedy without trying simply through his size. With a little trying Ben might be able to stir up more laughs, he should try, for the act needs all it can get. There is a "rag" dance introduced that doesn't get anything like what it should, the dancers sticking to the waltz idea instead of going in for the "rag." The "polite" scheme for "rag" will hardly stand comparison with the ratskeller boys who have placed them with the proper surrounding atmosphere. The dressing of the act amounts to nothing. The girls wear only one costume, neither pretty or becoming. The men wear evening dress with black and white facing on the coats. The same colors are striped on the trousers. The scene is sort of a garden effect. As the act stands it will make a dandy number for the "small time," but is not sufficient for the big time, if merit is to count, where "The Planophiends" have appeared before. *Dash.*

Eva Tanguay.

Songs.
27 Mins.; One.
Fifth Avenue.

In the singing of "The Tanguay Rag" and the recitation of "Clams" at the Fifth Avenue this week, Eva Tanguay is doing something worth while. While "The Tanguay Rag" is personal, still Miss Tanguay proves through it that, judged by herself, she is capable of real things upon the stage. For with this number, Miss Tanguay makes an act of herself. Without her "The Tanguay Rag" would not go far. It is simple in lyric and theme, but was the hit of all the many songs Eva sang. Having grown to believe that "Eva Tanguay" on the stage meant a waving of head, body and arms, surmounted by a bunch of hair, all emitting lyrics that no sane person alone would believe could be applauded, to see Miss Tanguay really do something almost indicated that perhaps the audiences around New York had discovered this latent talent before Miss Tanguay asserted it. And away from everything else is her excellent recitation of "Clams." She speaks it naturally, in a well modulated tone, holding a splendid poise meanwhile. The verse goes home, for it contains the germ of an idea that New York City is built upon. It is the final number, and though Miss Tanguay might have continued singing indefinitely, she thoughtfully retired, for no one in the theatre but who must have been impressed, it was so different. With "The Tanguay Rag" and "Clams" for the ground work, Eva Tanguay ought to build up an act that would remove her from the personal pronoun she has now been identified with so long. It has been well received by the public, raised her to the top notch of vaudeville stars, but never left much thought of anything else. Now Miss Tanguay seems to be very much there. She can retain "I Don't Care" with the line in it that started her upward, "My voice may be funny, but it's getting me the money," and above this, Eva can build an act that will tie if not top the best. The Fifth Avenue was packed Monday evening, disproving reports that Eva Tanguay had lost her hold. The house applauded everything she did. Among her numbers were several new songs. "Egotistical Eva" was in the line of her usual ones, and "I Can't Help It" another. "Give an Imitation of Me" scored largely through the lyrics. "Personality" and "The Zoo" were employed, along with a verse of "Success." In the latter Miss Tanguay wore a coat of pennies. A song, which must have been written to match this costume, was not sung. Though never "gone," Miss Tanguay has "come back" this week at the Fifth Avenue in more ways than one. Her present is the best turn she has had. *Sime.*

The plans filed for a one story building to be erected at the corner of Westchester Avenue and Fox Street, Bronx, call for an amusement hall the size of which is to be 80x100. Henry Acker is the owner, and it is his intention to lease.

Gus Edwards and Co. (27)

"The Song Revue" (Musical Comedy).

42 Mins.; One Four, and Full Stage (Special Drops and Sets).

Hammerstein's.

In "The Song Revue" vaudeville has what might be termed its most elaborate production. This act without a doubt is the largest offering from a scenic view point that variety holds. Its nearest approach is that of Gertrude Hoffmann's. The company numbers almost thirty including Gus Edwards, a host in himself. He can write and render a popular song with as great effect as anyone the stage boasts of, when it comes to striking the popular fancy. "The Song Revue" is a review of more than a dozen numbers which Edwards has composed. Four of his latest successes are enumerated among them. The act is in five scenes, the first, in "one," that section of the Bright Light District in front of the Putnam Building. At the curtain's rise seven newsboys are shooting "craps" in front of the building, and singing "Dear Old East Side." The opening number is "If I Were A Millionaire," in which Edwards is assisted by the boys and Irene Martin. The second scene is supposed to be an Italian street, to give a local touch to the "Rosa Rigolletto" song sung by Edwards, assisted by a dozen charming looking "brollers" as Italian boys and girls. The number is started by Gertrude McCoy walking across stage clad in what is more of a Spanish costume of the Carmen type than Italian. At the opening Lillian Boardman's voice is heard singing a few bars of "Rigolletto" off stage, then comes the number proper. At its conclusion Edwards does a very good voice imitation of a 'cello solo. "Look Out For Jimmy Valentine" is a travesty on the drama now playing at Wallack's. For this, Edwards has used an idea originally intended for "The Merry-Go-Round" when it was produced two years ago. Since that time the idea of having girls walk down the aisle has grown common, though well worked here. The number in itself is a good one. The fourth scene is in eleven tableaux, each illustrating one of the Edward's songs of former years. A bluish velvet curtain bears Edwards' crest in gold. The song writer sings an introductory verse and the first picture that is unfolded when the curtains part illustrates "By The Light of The Silvery Moon." This is followed by others in rapid turn, the refrain of each being sung by some one in the picture. The fifth scene, and the most elaborate is "On The Levee," not unlike a minstrel plantation number, with the exception that the company appear in white face. Edwards sings "Lucy Anna Lou" to Miss Boardman, who replies. This young woman has a very strong voice and should not attempt to reach top notes. Her voice stands out particularly because of the fact that nearly all the remainder have young and undeveloped voices. The act received three encores and four curtains Tuesday. Mr. Edwards has turned out a highly creditable production, in vaudeville or out. It will attract business in any town.

Charles and Henry Rigoletto.

Variety Show.
39 Mins.; Four (Special Set).
(Orpheum).

These versatile young foreigners are an entire vaudeville performance in themselves. They present seven distinctly different kinds of acts. Opening with a novelty musical number, one of the brothers plays a saxophone while the other accompanies him on a guitar. Turning to a chime pedesta they perform on that. The next is juggling, followed by a number of Chinese illusions, after which they exhibit several of the cabinet tricks of appearance and disappearance. They change abruptly from this to a posing act, following with an acrobatic turn and closing with a display of aerial acrobatics. And the most remarkable fact about it all is that they are stars at every line attempted. On the initial appearance the men are clad in dressy evening clothes. One of the brothers makes an announcement that the introduction to their entertainment will be a musical offering, but for these few words spoken at the opening the act is a dumb one throughout. They carry two assistants, who make their appearance at the close of the musical number, removing the paraphernalia and set the props for the next turn, juggling. The men in the meantime have made a quick change, returning clad in white flannel trousers, with outing shirts. They first go through a routine of tennis ball juggling that is pretty, for it is done without any seeming effort. This is followed by Indian club work which closes the second bit. Both of these parts are in "one." The next is Chinese illusions, in full stage. The assistants are made up as Chinamen, as are the Rigolettos. They have a number of flower tricks, the final one ending by the throwing of fresh cut flowers, produced from an empty box, into the audience. While the stage is being reset for the cabinet tricks, there are flashed on a screen a series of colored pictures of the two men. The cabinet routine covers the usual field done by magicians after which another series of pictures are shown while the men prepare for the poses plastique. For this a set in "three" is used, with a backing and pedestal in "four." After presenting a number of classical poses one of the brothers exhibits his muscular development, little short of marvelous. The final number is on a break-away ladder. It is regrettable they could not have shown this lower down on the stage. Half the audience seated under the balcony on the lower floor could not see the work. This necessarily weakened their finish. This is the first act of its kind seen over here during the past few years, although it is understood that Severs Schaeffer, abroad, has a somewhat similar offering. The Rigolettos were engaged by Martin Beck as one of the attractions for the Orpheum Road Show, and are playing but a few weeks of eastern vaudeville prior to the tour of that organization. With this act on a bill, all else a manager would require would be a sketch and a comedy singing and dancing act. The Rigolettos could be depended upon for the rest.

Wish Wynne.

Songs.
25 Mins.; One; Full Stage: One.
American.

Wish Wynne is an English girl who has jumped into prominence in her own country within the last couple of seasons. There is probably no single woman entertainer on the other side who has come to the front as quickly as Miss Wynne. In a style of work entirely different from any of her sister artists, it is also a style that one would not select as exactly what an American audience would like. An artistic performance is and will be liked anywhere, and Wish Wynne is artistic. Probably the nearest in style that we have seen to Wish was Ida Rene, who billed herself as a "disease," which is what the latest English girl should properly be called. It is a name though that seems to frighten an American vaudeville audience. William Morris wisely omitted it from the billing matter. Miss Wynne does not sing her songs, she talks them in the prettiest of speaking voices, low and sweet but still carrying wonderfully well to all parts of the house, with a soothing, sympathetic note in it that grips and holds fast. Behind the remarkable voice there is a charm of personality hard to express. Whoever sees Miss Wynne will take away an impression of two wonderful eyes and a set of matchless teeth. As to songs, it doesn't matter so much, still vaudeville is vaudeville, and although Miss Wynne makes you forget the music hall idea for a while, she is in the game where the applause counts and her specialty should be arranged to bring the best results. Five numbers were given Monday night, the second being the best liked. As an English country girl with an attractive dialect, Miss Wynne does a dandy character bit and although without intimate knowledge of the character, the house warmed to it instantly. It was the big hit amongst a goodly number of hits in her repertoire. The song should be moved down to close the act. As the school girl who is the general drudge about the house, Miss Wynne has another very clever character bit. It is a peculiar song with a laugh in one line and a tear in the next, just keeping the house on edge. The song is sobbed rather than sung, and the "kiddy" though funny in some of the things said arouses a sympathy that there is no forestalling. These two were the best liked although "Pierrotte," a recitation with music, also came in for large applause. The closing number was odd with a snapper in the last line, the only one by the way that appeared in all the songs. Monday night before only a fair audience Miss Wynne appeared without a reception of any kind. It was purely a case of "show us"—and she did. It was a success, instantaneous and sincere. It was in a house, not the best for this style of work either. Wish Wynne is just in the right time for this country. She landed just when vaudeville audiences are beginning to clamor for something new, and Wish is different from anyone they have seen. Wish Wynne has more than made good.

Dash.

Mrs. Gardner Crane and Co. (5).

"The Little Sunbeam" (Farce Comedy).

26 Mins.; Two (Special Set).
Fifth Avenue.

"The Little Sunbeam" is a ripping farce. Monday evening at the Fifth Avenue (in its first New York week) the sketch did not so present itself, but gave abundant evidence of what is to come, from the very evident enjoyment then created. Mrs. Gardner Crane wrote the piece. It is programmed as "Her original farce," and it is, as well as the original bits of "business" Mrs. Crane takes part in the action. "The Little Sunbeam" is a complete farce, played and novel set in "Two." The scene is a Pullman sleeper (sectional view from centre of car) with berths (upper and lower) running from "3" to "11." Exits at either end run into vestibules, suggested by the scenery. No cast is programmed. Mrs. Crane is "The Little Sunbeam," "a headliner in the picture houses, doing eight a day." Mr. Crane is her husband, who has been estranged from her for sometime through his wife's jealousy of another actress. They unknowingly occupy adjoining berths, both lowers. The porter awakens the people as the train approaches Chicago. The husband is traveling with another actor. Both were stranded in the south. Buying a scalper's ticket to Chicago, the other fellow is forced to wear a woman's dress to make good the names on the ticket, "Mr. and Mrs. Hiram Pendergast." Nearing the city, the conductor receives a wire notifying him Mr. and Mrs. Pendergast are wanted on the charge of kidnapping. He cautions the porter not to permit either to leave the car. The female impersonator is obliged to keep to his berth to avoid detection, wearing trousers beneath his skirts. The husband dresses, and his wife, in the next berth, does likewise. They eventually meet each other in aisle, when the husband explains away his wife's jealousy. As that seems settled, the porter and conductor bring to light that the husband is "Mr. Pendergast" travelling with his wife in "Lower 5." No explanation can "square" this with the wife. She has caught her husband with "the goods." There is not time for the husband to give a detailed explanation in fear the conductor will hear him, throwing both he and his companion off the train for deception. The conductor and porter are frightened lest their kidnapping passengers may attempt to escape. When the "wife" in "No. 5" is unearthed, Mrs. Crane chases him into the upper berth, drawing herself up, and breaking through the partition into the next upper, both she and the impersonator falling out to the floor of the car after a struggle, when explanations arrive. Mrs. Crane is not an elf, and since she invented this piece of business for additional laughs through her avoirdupois, that may be mentioned. It is one of the most laughable bits on the stage. How Mrs. Crane ever does the acrobatic work necessary is a matter to marvel over. The climb by her over the fence in the previous sketch Mr. and Mrs. Crane played is

Knute Erickson and Co. (11).

"On the House Top" (Musical Comedy).

32 Min.; Full Stage (Special Set).
Alhambra.

"On the Housetop" is another of the Jesse L. Lasky series of tabloid musical comedies. Besides bearing that vaudeville producer's name, it has all the earmarks of his handiwork. The scenic investiture is one of elaborateness, and the costuming quite adequate. It was a mistake not to have kept this production on the road a week or two longer, so that it might have been whipped into proper shape. The performance Monday night was one that amateurs should have been ashamed of. Cues were passed time and again, and in several instances, where the chorus had lines that should have been spoken in unison, they would get away about a word apart. The result was a jumble of sounds that no one in front could distinguish. The company besides Mr. Erickson has three principals, Alexander Francis, Lillian English and J. E. Duncan, and a chorus of eight (four boys and four girls). The piece deals with the adventures the guests at a "Comet Party," given by a Mrs. Chatterton (Lillian English) atop of her apartment hotel, have with an escaped lunatic (Knute Erickson). The story, while consistent enough, lacks comedy. Mr. Erickson keeps things moving while he is on the stage; when he is off, there is a lull until the next musical number. There are four ensemble numbers. The first is the opening chorus. In this the four show girls clad in evening gowns make a stunning picture. The song tells something about the show the party has been to see. It is followed by a Kellerman number called "Annette," very pretty. The third number is a "Town Topics" affair, entitled "Scandal," for which the girls make a change to little ankle length hobble-skirts, which are quite neat. "Good-night" is the closing song. The harmony of the male voices was the means of earning several encores. The chorismen are the most human in appearance that have been seen and they form a splendid singing quartet. The girls while they have no voices to speak of, look charming and wear clothes well. There is one other musical number which is sung by Lord Ethelbert (Alex. Francis) an English nobleman played with too much affectation. Mr. Erickson interpolates his specialty. "The Fire in the Old Marble Yard" was the hit of the offering.

mere child's work compared to this. As may always be expected, the principals gave a Class A performance in every particular. The dialog is bright and funny, the supporting company all satisfactory, and "The Little Sunbeam" bids fair to be one of the funniest sketches on the stage within a month.

Sime.

Seeth's "Monsieur and Madame X," the educated chimps, have been placed by the Paris office of the Marinelli agency for Australia this season. The Marinelli agency has booked the Gaudschmidts for the same country in 1912.

Agnes Scott and Henry Keane.

"Drifting" (Comedy).

20 Mins.; Full Stage (Special Setting).

The one great glittering mark of "Drifting" is the stage setting. For vaudeville, it could be called uplifting. In its idyllic beauty, the scene of "Drifting" is soothing, and a harbinger of the youth that has forever passed. The setting is an apple orchard, with blossoms almost sending their fragrance across the footlights. The naturalness of the setting could deceive a landscape gardener. Agnes Scott wrote the sketch, and plays in it. Associated with her is Henry Keane. Miss Scott has interwoven a pretty little story among the apple trees. It is of the country grown lass, who while dreaming over the stile, is accidentally seen by a good looking city chap. They engage in conversation, badinage at first, semi-serious in turn, and lastingly an avowal of love before an introduction is had. This is begotten legitimately through the tale, and affords a sweet ending to a sweet scene and act. Miss Scott is the charming country girl, piquant, full of bright wit, and not afraid to match it against the fellow. Mr. Keane takes his role gracefully, with admirable restraint, keeping in the spirit of the picture. The players and the play, with the setting, make up an act that will please any vaudeville audience, as just the sort of interval on a program that vaudeville needs now and then. Last week the piece opened in Syracuse; this week it is in Pittsburg. "Drifting" will be a great boom for the apple industry, and in "nice" houses, it will be a boon for vaudeville.

Sime.

Marriott Edgar.

Songs.
12 Mins.; One.
American.

Marriott Edgar split the English percentage fifty-fifty at the American this week. Wish Wynne, the other English act to open, hit the nail on the head, but Marriott swung wild. It is purely a matter of songs with the man. He works quietly, very quietly, almost without a change of expression, his voice is pleasing for the style of songs he sings, but the American audience couldn't see him at all. He does nothing but sing and needs lyrics to get him over. The four songs weren't bad, Monday night, but they were not strong enough to send over an act with nothing else in it. Then there were four and five verses to every song, an English idea, all wrong. If the English artists who come over here would remember that they are singing four and five songs instead of one and two, they would realize why we don't care for so many verses and choruses. In London where Edgar sang one or two songs, he got through nicely and was a pleasing entertaining turn, but he is too much the same all the time to put over an act which requires his remaining on the stage so long. Edgar wears a red suit and bills himself as "The Man In Red," a title that Harry Holman has used on this side for the past ten years.

Dash.

Raymond and Hall.
Songs and Dances.
9 Mins.; One.
American.

Raymond and Hall "filled in" Monday night for Spencer and Spencer, billed to open the show. Raymond and Hall were treated much better, in the "No. 6" position, which speaks rather lightly for the American show this week. Raymond and Hall are the usual type of mixed song and dance team. They are only a couple of youngsters and for a start are doing very well indeed, but it will take time and playing to give them the necessary finish. The usual dancing voices are uncovered, the girl's a little below the general run. She is a dandy little dancer however, working hard and willingly, possessing a certain amount of likeableness. She dresses nicely, making three changes. The boy also dresses well, with a couple of changes. The team appear to be new or it may have been that they were rushed in at the last moment, for they were palpably nervous and ill at ease until dancing. Working should put them in line for a good song and dance team, strong enough to hold an early position on the big time, but it will take working and the loss of the self-conscious manner now in evidence. *Dash.*

Glen Ellison.
Songs.
15 Mins.; One.
Majestic, Chicago.

We are told that Ellison has been in America several months, playing the "small time" in the east, where he has been known to go so well that it was not unusual to hold him over for a second week. This is his first essay at big time opportunities. Monday afternoon, in fourth position, he just passed. Ellison is a man of good appearance and an excellent voice, his enunciation being a distinctive trait of delivery. He wears good clothes, changing once from frock coat and silk hat to evening clothes. "Aero Me Up in My Aeroplane," "My Old Gal Back," "Follow the Car Tracks" and "I Must Go Home To-night" were his songs. There was demand only for three. His early position might have worked to his disadvantage, but he in some manner failed to get across with force or favor enough to warrant the belief that he would have stood any better chance had he been placed anywhere else on the bill. *Wall.*

Mary Neil and Co.
"Her Luck in London"; (Dramatic).
25 Mins.; Three Scenes.
Holborn Empire, London.

A vivid picture is drawn in this sketch of a young country girl, dissatisfied at home and who goes to London, where she falls into evil ways, finally marrying an Irish nobleman who knows not of her clouded past. Give it to Mary Neil for being a real actress. They are few in the music halls. Vaudeville will like this sketch, but whether some of the pictures drawn of some speedy places in London are too strong, remains a question.

Lynch and Zeller.
Club Jugglers.
7 Mins.; One.
Fifth Avenue.

Lynch and Zeller must have been members of club juggling numbers which had lots of work and plenty of practice. The two boys, each of nice appearance and well dressed in evening clothes, have framed a club juggling act in "one" that counts for as much in their manner of handling the act and the clubs, as any larger similar turn. While the boys work fast, they give an illusion of speed that is remarkable for a team in these times. They go at the passing of the clubs as though coaching for a ball game. It works the audience up, and got over so well the front of the house was almost continually applauding. The technical work is good, no misses being made purposely, though a mistake Monday evening was in the boys going after the trick after having missed at the finish of it. One other fault is that one of the young men is prone to talk just a trifle too much, and look at the audience more than is necessary. The manner in which they work, neither should gaze over the footlights at all. Opening the show at the Fifth Avenue the team gave a rattling start, as good as could be had. For life and speed, Lynch and Zeller are a desirable act for any program, and can be placed anywhere on a bill to give the show speed. *Time.*

Tyson and Brown.
Singing and Dancing.
10 Mins.; One.
Hammerstein's.

This team (boy and girl), evidently just arrived in New York from some part of this country where they hear the popular song numbers about two years late. They also dance. They were in the second position this week. They did passably. They might try the big time again after awhile.

Gertrude Le Folsom and Co. (2)
Comedy Sketch.
26 Min.; Four.
Small Time.

The time taken is much too long, the opening, a sort of a prolog, might be eliminated, although the pantomime work of it is cleverly done. The chauffeur could open the act with his present entrance, and tell the story in a few words. The action doesn't really commence until Miss Le Folsom comes on. From that point there are many laughable situations. The act when cut to eighteen or twenty minutes should be a laugh from start to finish.

Huesall and Walsh.
German Comedians.
18 Min.; One.
Small Time.

The men do the typical old Weber and Fields style of German comedy, in the old standby makeup. They do not hold the dialect and lose many chances in driving points home. There doesn't seem good reason for the Besie McCoy "Yama Yama" imitation at the close of the act as it is used at present.

Clifford Walker.
Singing Monologist.
20 Mins.; One.
Fifth Avenue.

Mention Clifton Crawford, recall him to mind, and you have a mental picture of Clifford Walker, along with his act. Mr. Walker is an Englishman. He calls his monolog "After Dinner." It's too much after dinner, all about toasts, with Walker imitating speakers who responded at a banquet. It seems Mr. Walker goes in more for "points" in the talk than perfection of impersonation, or imitation, though he did wear eye-glasses for the old men, wrinkling his face also. Mr. Walker does not diversify his turn sufficient for approval over here. Neither did he, in reciting "Gunga Din," give proper expression in elocutionary effort or bearing. The recitation closed the act, after Walker seemed to please in sixteen minutes. The remaining four were wasted. Mr. Kipling's war verse is on the shelf on this side, and let it stay there. The audience apparently liked Walker, perhaps as much for his neat appearance as for what he did. A piano was utilized for one number. Mr. Walker cannot stamp himself as a real success in America until he drops the "toast" scheme, long forgotten, and shapes up a routine that permits of more versatility. He may consider that he pleases, and perhaps he will, but salary and position will not grow upward from the present turn. *Time.*

Thiessen's Pets.
10 Mins.; Full Stage (Special Set).
American.

Three fox terriers comprise the troupe, with little that is new or novel in its outlay. The usual routine, with the dogs going up and down stairs on their hind legs, and the balancing on the hand of the man who presents the show, is all there. The act is very well presented. The trainer is a good looking chap, foreigner likely, at least he has a foreign look, but does no acrobatics of which he is capable from the manner in which he handles himself. A clown dog is used much in the same manner as the one shown by Joe Relchen, who gets a great deal more out of it. On "No. 3" at the American, the act passed through nicely. It doesn't seem heavy enough to have been imported, if it came from the other side, although the pretty set and general appearance make it look well. *Dash.*

Josie Collins.
Songs.
17 Mins.; Full Stage (Parlor).
Coliseum, London.

On Friday evening of last week Josie Collins went on for a trial of a new act at the Coliseum. The turn was much alike to one Miss Collins did here about six months ago. She has changed pianists, and that is one mistake Josie made. The girl is quite talented enough to do an act all by herself. Josie sings three songs. Her very good voice helps each, but the act is too "straight." She should not confine herself to one style of work. The little girl looks charming and did very well in rather an early position.

Mona Ryan and Co.
"Handcuffed"
22 Mins.; One (18); Full Stage (9).
Greenpoint.

"Handcuffed" runs along pleasantly, with some good laughs here and there and promises a great deal, but does not hold up at the close. The story is of a young woman suffragette, who has a job on the detective force through her father's influence. The father wishes to cure the daughter of the suffragette idea. The sketch opens in "one" with a portion of the First Precinct Station. Lieut. O'Brien (James O'Neill) is at the desk. The Prosecuting Attorney informs the Lieut. that Chicago May has written him a letter stating that she might call at his home and look over the silverware at any time. He asks that a special be dispatched to watch his house. The Lieut. is on the deal to cure The Little Suffragette (Mona Ryan) and assigns her to the duty, telling her the man is Jim, the Snake, a desperate criminal, who she must capture. This all happens in "one," requiring sixteen minutes. The scene shifts to the Attorney's home, where the man takes the woman for Chicago May, and the girl thinks the man is a desperate criminal. In the mix to arrest each other, they become handcuffed. While waiting for the police to clear up the mistake they decide to remain handcuffed for ever after. The finish is not strong. It is palpable what will happen as soon as the Lieut. sends the girl to the house. It then simply becomes a matter of situations, funny to a certain degree. A big laugh as the curtain descends would do a whole lot for the impression that will be carried away. Miss Ryan, the principal, is playing the role a trifle too much in the kiddie fashion. A more becoming gown might help considerably. The men do very well. The piece, written by Victor H. Smalley, is in its first week. *Dash.*

Provol.
Whistler.
10 Mins.; One.
American.

Provol is billed as a ventriloquist whistler. This comes from his whistling with a cigar in his mouth, which must be rather difficult. It is not a bad idea but using the cigar for one number alone would be quite sufficient. The usual bird imitations are also uncovered, as well done as the others in the line. On "No. 2" Provol did alright. *Dash.*

Byron, Warren and Co.
Sketch (Dramatic).
24 Mins.; Four (Interior).
Small Time.

Two men and a woman are the central figures in a playlet which smacks of the "wild west," "shooting irons" and true love that has many obstacles. The idea is good, but poorly connected and too long drawn out. Closer attention to details would help. The act must be rewritten and recast before the bigger houses can be invaded. On the smaller circuit the sketch seems to please in its present shape. The solo of one of the men is a feature.

Elsie, Wulff and Waldorff.

Acrobatics.

10 Min.; Full Stage (Exterior.)

Majestic, Chicago.

The billing for this act, "After the Football Game," accounts for the costuming of the two men, and makes allowable a sign-board which indicates the direction to the game. Another conspicuous item in the setting is an octagonal contrivance which resembles the office suburban real estate dealers use, but which in this instance is presumed to be a news stand. The girl in attendance closes the stand as soon as the football players start practicing their acrobatics, and devotes herself to laughing at the comedy and handing the two men a towel which they share between them in lieu of the lone handkerchief incident to all well governed acrobatic acts. She is a nice looking girl, but she doesn't sell many papers. After the proceedings have developed a few familiar tricks one of the men disappears with the signboard and a horizontal bar is disclosed as its support. As one of the men formerly appeared here with the Damm Brothers, this idea is converted from the gate in the garden wall the other act used. Upon the bar a few good tricks are shown. On the ground there are displays of acrobatic and tumbling not always new. Old "comedy" friends turn up in the support for wire tricks upon the horizontal bar; the tearing of a piece of cloth to indicate possible trouble with wardrobe and the wide elastic band stretched for laughs. The act passed fairly well in third position.

Wall.

Royal Italian Four.

Musical and Singing.

13 Min.; One.

Small Time.

If this act would drop their freakish Neapolitan costumes and dress in the white jackets, they might be in their element and then by not permitting their comedy man to attempt straight, they would have an act of undoubted merit. The comedian is far too good to be wasted on "straight" work. He is an Italian "Harry Cooper" and gets his points over in an inimitable manner. One of the members of the quartet attempts a "Wop" song in English. This is foolhardy as there are so many who can imitate the Italian with much better effect.

Southern Four.

Singing and Dancing.

12 Mins.; One.

Small Time.

A mixed quartet of colored entertainers and with the act in its present arrangement, it is suitable for the small time only. The comedy man is fashioned somewhat along the lines of Bert Williams. He does his best to follow that comedian's style, even to make-up, and having gone that far he might just as well take one of Bert's cast-off songs. It would surely be an improvement on the one now used. The quartet works together on all of the numbers. The singing is fair. They close the act with an attempt at the fast dancing that is usual with acts of this sort, but failed to strike home.

Laypo and Benjamin.

Comedy Acrobats.

10 Mins.; Four (Wood).

Hammerstein's.

Lapo and Benjamin are a new team of comedy acrobats, with a brand new idea for the comedy end, a Hebrew comedian—and a good one. Besides making plenty of fun burlesquing his partner's work, his attempts at singing are comical. He is a good contortionist on top of this, going through the barrel as William Potter, of the Potter-Harwell Trio, does. Besides the Hebrew comedian takes a chair fall from a two-table high that is clever. The "straight" is a crack acrobat. He closes the turn with a dive of two turns, into a standing finish from a pedestal equal to the height of the proscenium arch, alighting on a table on his hands, to solid applause. The novelty of a Hebrew comedian in a comedy acrobatic turn, when he is a good Hebrew comedian, as this one is, is all sufficient, for it's away different from the usual. Although "No. 1" at Hammerstein's, they caught and held the audience. Laypo and Benjamin will probably have plenty of time offered them.

Elinore Palmer.

Singing Comedienne.

12 Min.; One.

Small Time.

This little singer, while she has no voice to speak of, has so much personal magnetism and such a delightful delivery that it is only a question of time before she lands something better than the small houses. Miss Palmer sings three numbers, making a change of costume between the first and second, using Hetty King's "Follow the Car Tracks" for the second, and wisely, not overdoing the "drunk" impersonation. She closes with "Gee, It's Great to Meet a Friend From Your Home Town." This number is half recitative and singing, and with it Miss Palmer shows that she has acting ability.

OUT OF TOWN

The Dorlands.

Acrobatic.

11 Mins.; Full Stage (Interior).

Chutes, San Francisco.

"The Terrible Night" is the title. The Dorlands (man and woman) are in a set representing a sleeping apartment, with the bounding mat for the bed. Of the eleven minutes, seven are consumed by comedy pantomime. Entirely too much, considering the acrobatic portion. The comedy is the difficulty of the man endeavoring to go to sleep. The man who contributed the major portion of the work is a corking good ground tumbler, and clever work is expected when he hits the mat. This proves rather disappointing, offering as he does simply a series of somersaults, starting with a double and ending with about twenty continuous back and forward turns and twists. With the ability displayed a much better and far more effective acrobatic routine should be easily arranged and considerable of the comedy sacrificed. At present the act would prove only a good opener on the bigger time.

Eddie Leonard and Mabel Russell

Song and Dance

22 Mins.; One

Columbia, Cincinnati.

The first entrance is made by Miss Russell, who sings and is joined in the chorus by Mr. Leonard, winding up with a soft shoe dance, very neatly executed. Mr. Leonard makes a change and dances "The Essence of Old Virginia." Another change is made to evening dress, when Mr. Leonard executes a "loose" dance that is one of the best bits of the act. He next changes to a white satin suit and sings a song. Leonard sings still another song and Miss Russell makes another change of costume. For the finish Leonard blackens up Miss Russell on the stage, producing a good laugh. The act is of the classiest kind of a song and dance number, which should make the couple a feature act on any bill.

Hess.

Joe Keno and Della Connor.

Singing and Dancing.

15 Mins.; Full Stage.

Princess, St. Louis.

What promises to work into an excellent bit was "tried out" by Joe Keno and Della Connor at the Princess last Friday. The pair appear first as "kids," changing to the burlesque hotel clerk and the fair patron. Some bright lines and others not so clever are strung together. They sing "Tittle Tattle" and "I'm Afraid For You." While Keno is the better dancer, Miss Connor proves light and airy enough to foil his footwork successfully, their "hypnotic" bit and leap to the top of the table scoring big. The act needs just a little bolstering and pulling together to make very good.

Anfenger.

Mary Ann Brown.

Character Singing Comedienne.

12 Mins.; One.

Wigwam, San Francisco.

Miss Brown is a prepossessing blonde with a voice containing a piquant flavor of old England, having a charm all its own. Gowned in a low neck princess ankle length dress, a straight number serves for the opening. A change for a "cockney" song follows. Imitations of Fay Templeton, Vesta Victoria and George M. Cohan closed her efforts to several bows. Miss Brown's present material is hardly worthy of her efforts. Possessing as she does an individuality for putting over original material, imitations should not be resorted too.

Fountain.

Albert Pench.

Character Songs.

15 Mins.; One.

Chutes, San Francisco.

Pench has bright prospects for the future. His strong clear tenor is heard to good advantage in the opening selection, a ballad. In the chorus of this, comedy with the eyes was out of place, Pench quickly suppressed it, a wise move, the finish being liberally applauded. He wears full evening dress. A derby over his ears for the Hebrew parodies is used. The caricaturing is neatly handled and not overdone. Pench scored, and should make himself heard from on bigger time.

Fountain.

"The Defaulter" (Dramatic).

17 Mins.; Four (Special Set Interior).

Young's Pier, Atlantic City.

"The Defaulter" is a protean offering, William Boyd playing a dual role, no other person appearing until the curtain. The action takes place in the cashier's office of a trust company at midnight. The cashier, who is alone, has embezzled a large sum of the bank's funds. The bank examiner is due in the morning. He frantically works on the accounts in an effort to "cover up." He can discover no outlet to escape and resolves on suicide. Stealing himself to the ordeal, he polishes the revolver, when the phone rings and he speaks a few words with his wife. This does not break his resolve. He enters the vault and a pistol shot tells that the deed is done. A moment later a burglar saws the grating at the window and enters. He discovers a farewell note to the cashier's wife, whom it develops was his former sweetheart. As he opens the safe the body of the cashier falls out. The lights and the delay of the burglar betrays him, and he is shot from without by the police. The act received three curtains.

I. B. Pulaski.

John W. Sherman's "Enchantment." Illusions.

11 Mins.; Full Stage (Exterior.)

Keith's, Boston.

This act is a very pretty illusion, showing various poses in a variety of groupings. The setting is a full stage exterior, and the work is on a smaller raised stage. Twenty-four scenes are shown. Interest in the act is divided between the beauty of the groupings and the mystery of the illusions. The reappearance of new groups on a fully lighted stage kept the audience guessing. The act is satisfying.

Gooltz.

Spissell, Ladella and Engle Co. (4). Acrobatic Pantomime.

13 Mins.; Full Stage.

Hartford, Hartford, Conn.

In this act the same idea which was presented by Spissell Brothers and Mack is used. The Spissell in this offering is one of the original members of the old team. Their work is fully up to the old trio, and they secure as many laughs from the really funny antics and situations. The comedy is good, also the acrobatic work. This act is trying out on "small time," but when rounded into shape and moving smoothly, it should be sufficiently strong to hold down a good position on any big time bill.

R. W. Olmsted.

Laurence Johnson.

Ventriloquist.

15 Mins.; Two (Interior).

Chutes, San Francisco.

An unusually clever ventriloquist is Laurence Johnson. The talk includes excellent comedy, mostly new hereabouts. The "Comic Boy" dummy is principally used, a "coon" being introduced for some short cross fire talk. Johnson has excellent control of his voice. Talking while eating, drinking and smoking is cleverly accomplished. Johnson as an exponent of ventriloquism, can easily hold his own.

Fountain.

AMERICAN.

The American bills for the past few weeks have been very light on comedy numbers. This week's follows in the same groove.

The second half with Hall and Earl opening, Wish Wynne (new acts) following and "The Russian Ballet" (closing the show) looks alright, but even there with a comedy act between Wish Wynne and "The Ballet," the result would have been better.

In the first half the show doesn't seem to get going until Girard and Gardner, "No. 5," break in with a bundle of good laughs. The team are doing "Dooley and the Diamond," and Eddie Girard's "cop" remains just as funny as ever. The house laughed itself out at the antics of Dooley (the Cop and Monk) and the neat little dance drew applause.

The show faded away again until Harry Von Tilzer, "No. 8," closing before the intermission, came to the front and held the boards for over forty minutes. Harry has a new bunch of songs up his sleeve and although suffering from a severe cold, the house became very enthusiastic and were loathe to let the song writer off. Harry is doing a little "plugging," but it can be forgiven for he is securing lots of fun out of it, assisted by his piano player, who is not a bad little comedian. Three women "planted" in the audience also helped the singer and songs along. A new one which Harry announces has not been published "Honorary Member of the Patsy Club," scored immediately. "Under the Yum Yum Tree" is the one that Harry is "plugging." It is a bully good number. Everyone in the house grew to know the melody except the orchestra.

The Lloyds, two young boys, working together on two separate bounding cables, opened the show. The boys did very well considering. They are a couple of nice looking chaps who work cleanly, and with some speed, although they do not seem quite sure of themselves as yet. The boys are probably of the same family as Hugh Lloyd, whom they follow closely in work and dress.

"Venus on Wheels," in her second week, was also in the first part. It is an act that will never bring a great deal of applause, but it keeps the boys guessing. "Venus" is some looking girl in that combination silk riding suit, and it is some thin silk. There is too much of Miss Venus before she strips to the combinations. The riding doesn't amount to anything. The act is "Venus," so get to the combinations.

Marriott Edgar, Proval and Raymond and Hall, Thiesseu's Dogs (new acts) filled up the rest of the first half.

Hall and Earl opened after the intermission with a first rate comedy acrobatic act. The team is English but have played on this side before. The comedian in this act is a long way ahead of the usual foreign acrobatic comics. The acrobatics are very good also, running to jumping and ground tumbling mostly. The act was badly needed in the show and might have been used to better advantage if the bill could have been framed differently. In the opening matinee they closed the show.

Dash.

FIFTH AVENUE.

The program at the Fifth Avenue Monday played as well as it looked, running somewhat late for the house, and only slightly bumped in the early part, through a couple of acts following a fast opener.

The big noise of the program was Eva Tanguay (new acts) full of life in the usual star position, next to closing. The closing turn was Rose Pitonof, a nice little girl, who has gained fame as a swimmer, in New York and Boston. A large quantity of press matter followed Rose's swim Sunday from 23rd Street to Norton's Point and increased her drawing capacity. Without local capacity, Rose would be lonesome away from her home town. She offers enough of an "act" however (in a tank) to hold up any "newspaper stuff" given her.

The bill carries light entertainment mostly, including singing and no dancing excepting that contributed by Miss Tanguay during one song. Following what would have been intermission (did the Fifth Avenue separate its show) Willette Whittaker appeared alone upon the stage with her harp. F. Wilbur Hill assisted her from the orchestra leader's chair.

With a captivating contralto voice and a charming manner of singing "coon" songs, Miss Whittaker was a huge success all through her turn, having "Adam" and "Eat, Drink and Be Merry" as new numbers. Each brought applause in volume, and the latter would be perfect for a "disease," but Miss Whittaker in these days of "rag" should carefully prepare a list of "coon" numbers. With proper material she could equal any "woman single" in vaudeville. While the harp is a nice "sight" picture upon the stage, and well played, besides making a sweet accompaniment to her melodies, it is not necessary. Miss Whittaker's voice and style are the items.

Macart and Bradford gave a good show. Bill Macart was in full working trim Monday and put over the best performance he has been seen in in a season. With several new jokes and no old ones "A Legitimate Hold-Up" scored roundly. Ethlynn Bradford, with "class" radiating from all over her, did her share of the entertainment. They have a good act, and what's better, play it well.

In the "No. 2" spot, Lancton, Lucier & Co. gave their variety number. The comedian is somewhat exaggerated and the turn needs more speed shortly after opening, but it pleased the Fifth Avenuers greatly. The encore is far from new and there are reminiscent bits in the act, but this act has Bert Leslie's new line "Hang crape on your nose; your brain is dead." Mr. Leslie uses it in "Our Miss Gibbs." Whoever it belongs to should have the sole use of it.

Mrs. Gardner Crane & Co., and Clifford Walker (new acts).

Sime.

Dr. Perin wrote the Morris office this week, saying he had revised his act, and would like to play the circuit. Hugo Morris replied that as the Dr. had appeared at an "opposition theatre" (Hammerstein's) he could not be engaged.

LADY BUCCANEERS.

"The Lady Buccaneers" is presenting a two-act burlesque piece, called "There's One Born Every Minute," with the olio closing the first part. Joseph K. Watson is the featured comedian, Helen Van Buren the prima donna.

"There's One Born Every Minute," is in two scenes. The first is the reception room of a Chicago hotel, reminding of the Maxim's scene in "The Merry Widow." It is almost as rich looking. The second is the gardens of the summer home of Helene Crowd (Helen Van Buren) supposed to be a very wealthy actress.

The cast is rather short of women, with only the prima donna and soubret. Of the men, the greater portion of the work naturally falls on the shoulders of Watson. He plays an Hebraic type, with John C. Hanson, in a German comedy role, as his foil. The two work well together. They produce all of the laughs in the show.

The chorus has sixteen girls. Eight are "show" and the remainder "ponies." All work hard and in the dancing numbers, show that they have been well drilled, but all seem ill.

The olio follows and is almost as long as a regular vaudeville performance. Opening was George Martin and Rose De Mar. Martin has some very good soft shoe dancing. They are followed by John C. Hanson and Josephine Bonet in "Schultz's Boy Fritz," laughable bit, but the finish should be changed as it carries the same story that is used for the ending of the first act, and therefore does not bring the laughs it should.

Helen Van Buren then sings several numbers dazzling the audience with her gold dress. One of the biggest hits of the evening was made by one of the little girls of the chorus who has a remarkable voice. She joined in on the chorus from one of the boxes and on the strength of her work, the number received three or four additional encores.

Mile. Emmerle does an act along the lines of Charmion's. The Royal Polo Players, (on the Morris time this spring close the olio). They played the game in rattling good style and held attention.

The opening of the second act is a medley chorus in which Miss Van Buren leads with "Lucy Anna Lou" and Harry Wise sings "Where The River Shannon Flows." The chorus is there as maids and guests. Although there was nothing in the first act which informed the audience that Watson had been accepted as the prima donna's manager, the second act is supposed to be a house party given at the close of a successful season on the "road" under his management. It is simply a hodge-podge arrangement to give an excuse for the singing of several numbers, the wearing of some pretty dresses by the chorus and some comedy by Joe Watson.

The soubret has a good number in "I'm Afraid of You." It is the usual audience song in which the girl picks out someone in front and "kicks" him. Miss De Mar looks very cute in a little lingerie baby dress in this number. The "ponies" are also clad in the same fashion, while the bigger girls are in ankle length dresses. More effect

HAMMERSTEIN'S.

It took some juggling to place the acts that are on the bill at Hammerstein's, this week. Out of eight, six require full stage. Considering this, the management did exceptionally well in laying out the show, for there was only one wait, with a very good all around entertainment resulting.

The second half contains but three acts, all using full stage, but as "The Song Revue" (New Acts) consumed almost three-quarters of an hour for its enactment, the performance was over at the usual hour at "the corner."

Clayton White and Marie Stuart, and Ed. F. Reynard moved up to the 42d Street house from further down Broadway, where they were last week (Fifth Avenue). The former closed the first part, with "Cherie." Having as it does a bit of race track chatter in it, with which the regulars at the Victoria are more or less familiar, the act naturally scored heavily.

Reynard was not as fortunate in securing a position on the bill as were White and Stuart. He opened the second part, a position more than hard at this particular house, but the effects Reynard employs to bring on his entrance quieted the house down. By the time the ventriloquist came on, all were at attention and "Seth Dewberry" (the lion hearted constable) was given a reception after his first "Halt, Gol Durn Yer." From then on it was easy going for Reynard, who was forced to take four curtain calls at the conclusion of his performance.

The Countess Thamara De Swirsky, held over, was in the "No. 2" position in the second part. She is presenting the same series of "dances" as last week. The audience remained passive until her final number. During this, a sort of a "Spring Song Dance," several slight ripples of applause were heard, but it is an act that is not an act. There was no logical reason for her remaining at the theatre for a second week, unless it was in black and white in the form of an agreement, or someone discovered she "draws."

Andy Rice, the singing and talking comedian was "No. 4." He did very well, his parodies at the close earning encores.

The Four Konez Brothers preceded him and their work with the diabolos placed them in high favor.

Laypo and Benjamin, and Tyson and Brown (New Acts) were "No. 1" and "2" respectively.

could be gotten out of the number if the show girls were in boy costumes.

Watson offers parodies in popular songs, with a spice in them. They went well with the gallery and the male portion of the house. "In Turkestan" is the only real "tights" number. It is led by one of the show girls, (Miss Rogers). With the song she does a dance that is a combination of a "Salome" and a "rag."

Miss Van Buren leads the finale, in tights and military coat. The song is "When the Bloom Is On The Heather." It has a good march swing and makes a good closing number.

FOLIES BERGERE, PARIS.

Paris, Sept. 12.

The Folies opened Sept. 1, and business has been enormous since. The average during the past week was \$1,930 for each performance, but whether this will continue with the present show is another question. Unfortunately it is not up to the high-water mark of this famous establishment.

The ballet "Les Alles" ("The Wings") in four tableaux, by Chekri-Ganem and Mme. Mariquita, music by Louis Ganne, founded on one of the thousand and one stories in the "Arabian Nights," is a gorgeous spectacle, produced in a manner that would have astonished Scheherezade herself.

The Prince of Light (Otero) is in love with a Fairy (Miss Monor) he has met in an enchanted garden, where a hundred maidens have been imprisoned in flowers by a wicked genie. Seven have been released and they joyfully flitter in the persons of the Meldenreich Flying Sisters. The King (M. Serres) provides all sorts of diversions to cause his son to forget his impossible love. He introduces a series of dances—fairly well executed by the corps de ballet, M. Quinault, etc.—and a romp by the Abbas Ben Zair Troupe. A maiden, recently rescued by the Prince from a body of Arabs, promises a cure. This is Mile. Napierkowska, who executes a few risky pas, including what is called "The Bees' Dance," and she almost succeeds until she takes from the Prince a pair of wings belonging to his Fairy, which he had picked up in the enchanted garden and carries as a talisman. This reminds him of his love. But the Fairy appears in the sky, descends to the stage and explains that human love for her is passed, and that he must marry Napierkowska.

This is perhaps the best mounted ballet produced at the Folies Bergere. Much credit is due to C. Bannel, H. Blondet and Mme. Mariquita. Ganne conducted the orchestra of fifty on the premiere, but Andre Colomb now wields the baton as the duly accredited leader.

The sketch "Celeste & Celestin" by Laroche and Paul Ardot is poor. It would go fairly well in a Salon, but not as a public entertainment. Anne Dancrey and Ardot as Celeste & Co., amusement caterers, present different samples of their own creation. They both work hard, but meet with no flattering result.

The vaudeville numbers on the whole, are good, yet some seem to lag. Polly and Day, comic dancers, excellent act for the Etoile Palace, are not up to the standard for the Folies. 3 Belle Belle (Tiller's girls) are somewhat off color here. John Tiller, at the head of an English dancing school must have unlimited material to draw upon, but he has not sent us his best in the present trio.

Sisters Trappnel and Brother Geo. have a mixed acrobatic act which should be successful on small time.

Rowland, comic juggler, is a big act on this program. He goes splendidly, also the two Martine Brothers, eccentrics. One turns sixty somersaults in sixty seconds on the bounding mat. The Max Gregory troupe, Icarlen acrobats, is the best "Risley" act in town at present.

Ken.

RECTOR GIRLS.

"The Rector Girls" is an ordinary show of the old school, with little novelty for regular burlesque patrons. The show went well at the Bronx, this week, in every department, so well in fact, that the company seemed perfectly satisfied and contented. The Bronx is a new house, with an audience perhaps unfamiliar with burlesque.

The show is in two acts with an olio of two turns separating the pieces. "A Trip to the South Pole" is the first part, which takes place on board ship. The after piece is a continuation, called "The South Pole" or "Sweatland." The show was designed, constructed and is also played by George C. Johnson. The music also has been credited to Johnson. Johnson has tried to put together a comedy show. If long drawn out bits of business are required for a good laughing show, he has succeeded.

The bits, all familiar, follow each other in rapid succession. Sometimes without even a number between.

Nothing has been omitted in the quest for laughs. The "bladder" and "seltzer bottle" have been revived, "the undertaker," "the waiter who drinks and wipes the comedian's mouth," "the duel," "shooting at the target off stage," and others. However, this may be forgiven, for many of the old bits can be touched up and made funny, but the chewing of bread and blowing it all over the stage, the expectoration of "wine" in a man's face, and the like are inexcusable.

The comedians are "damning" each other, and "helling" everyone else through both pieces. It appears as though when one of the comedians has nothing in particular to do, he uses the one word or the other, on a chance someone may think it funny.

The comedy isn't all poor. There are some laughs and a few good ones, but there would be many more if the work were gone after along cleaner and less slapstick lines. Rough comedy doesn't necessarily mean dirty comedy, clean rough comedy is always acceptable in a burlesque show.

In numbers, the show is not strong, principally because the numbers have been shoved into the background to make way for the comedy. "Numbers" are what the Bronx audience wanted, for the few shown were encored repeatedly. The numbers have been well staged and the girls work them in nice style, but there isn't a bright, snappy new number in the bunch. "My Town is Just as Good as Your Town" an "Old Boy" that should have been allowed to sleep sometime ago, are hauled out, securing encores through silly lyrics that won't bear repeating. The comedian at this stage of the baseball season is singing a verse about Chicago now leads the league, but New York will pull them down, etc. With Chicago 100 points in the lead, it sounded foolish.

"Flo, Dear, Flo" and "On the Dear Old Beach" also received many encores, the former because the comedians worked on the stage during the number and the Bronx audience thought it was good fun to see them pelting each other with cushions. The latter was liked because of the good appearance of the chorus in pretty

bathing gowns, and the lively manner in which it was lead. There were other numbers which did well. The finale of the first act with the girls using drums and marching through the audience was a big hit, and it deserved to be. It is well put on and extremely well done by the girls. It is too good to spoil with poor comedy in front.

A "Dutch" number in the second part is also worthy of mention. The coconut arrangements worn by the girls just above the knees could be used more to good effect. Sixteen girls, all of the same type, are carried. They do what little is handed to them in good style and are as lively as the numbers allow. The costuming is not of the best. A pretty costume appears now and again, but the show cannot be rated well up on dressing and scenery.

George C. Johnson and Tom Robinson are the comedians, Johnson is a "Dutchman," Robinson as an eccentric, with an unclean makeup. It may have been intended for Irish. Johnson is a good Dutchman, too good for some of the stuff he is doing. He has a funny face and a funny little step or two that he brings in from time to time. Johnson also has a good singing voice which could be used to advantage in the show. Robinson may be a comedian but he certainly is not doing anything in this show that will add to his fame.

Joseph Farladi really carries away the honors amongst the men for all around good work. His "Mummy" was a big hit. As a waiter and Frenchman, his clean well dressed appearance and intelligent handling of lines made him stand out. William Johnson as a "legit" did very nicely also. Aside from shooting a gun at intervals for comedy, he was acceptable. William J. plays the role a bit differently than others and gets something out of it.

There are but two women principals, not enough. Georgie Cunningham is the soubrette, with little to do, outside of leading a couple of numbers. She is a good looking blonde who does not wear clothes comparing with what the general run women are showing in burlesque. Without a voice she manages to send her numbers over and puts plenty of ginger into her work.

Anna Sennette is the other principal, sort of a leading lady. A little weighty but a good performer who can read lines and gets her songs over in good style. She is also short in the dressing department.

Two acts in the olio were quite enough. If the show is to remain as it is, one can be cut out as the show runs well on to 11.30 now. The first turn was a posing act, carefully and well put on, and does nicely. The man announcer should be done away with, and signs used. The Brianza Trio put over a very good singing act of the grand opera class and were well received.

Dash.

La Palva, in International dances will shortly tour under the direction of Achille d'Arras, of the Basque Quartet. La Palva will have a spectacular production. The Quartet will appear in the east this season.

A SELF-MADE MANAGER TO HIS BOOKING AGENT.

By J. A. MURPHY.

(Murphy and Willard.)

East Cranberry, O., Sept. 20.

Dear Mike:

I have just about decided that it aint no use to worry about what kind of a show I have got because no matter what you say in your directions it dont turn out that way at all. When Reynard the voice throwing feller wrote in ahead of hisself that he must have a full stage I sent my wagon around and got all the furniture and boxes and barrels I could borry and packed the stage so full you could hardly get around it. Well when he got here durned if he didnt try to tell me that a full stage meant a empty stage and he must have a empty stage because when he used it he had it full.

Another thing I dont think I ought to have to put up with is when actors come here and get off jokes about the merchants in town and charge them a pair of pants or a shirt or somethin for doin it. I thought I might as well make somethin that way so I made arrangements with the Eureka Coke Co. to put one of their big advertisin signs on my stage if they would give me a load of coke for it. They had a special sign made for it about eight foot high and I nailed it on the front of a balcony scene that belonged to Pierce and Rosslyn the Operatical Tuo. Well when they seen it they sassed me like the devil and tore it down. When Vinty Valdeen was here a couple of weeks ago she had bokays sent to her most every night and I thought she had relations or somethin in town, but after she left the flower store man sent me a bill for \$11.75 which it appears she had been buyin flowers her own self and havin them charged to me. The man says if I dont pay it he will send the bill to my wife and she will think I been buyin flowers for theater women. I have wrote her on my bad list.

There is a feller that has wrote me two or three letters sayin he gives a whole show hisself and wants a job at my theater. I would like to hire him but am afraid to risk it because if he happens to be no account a whole evenin would be too much of him.

The feller in West Cranberry has been doin pretty good business lately and has made me a offer to buy half of my place if I will buy half of his so that we can both be pardners and perfect ourselves against the Stadium. We have had several meetings about it but both of us wants more than we are willin to pay for each others half so we aint made no bargain yet. There is a street fair runnin here now and I am doin first rate. I could have done just as much business with a cheaper show but I forgot about the durned thing till it was too late.

Adam Sowercup.

Florence Ziegfeld, Jr., is being sued by Tommaso Mazzilli, an Italian, for money the latter claims he loaned Ziegfeld to break the bank at Monte Carlo. Mazzilli says it happened in February, 1906. The sum is about \$400. The case comes up for trial next month.

CORRESPONDENCE

Unless otherwise noted, the following reports are for the current week.

WALTER K. HILL

(Walt)
Residence: Hotel Grant

Advertisements and News Will Be Accepted at the Chicago Office, for the Current Issue of VARIETY, Until 10 o'clock Thursday Morning.

CHICAGO

VARIETY'S
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AMERICAN (Wm. Morris, Inc., mgr. and agent).—By far the best bill seen here this season attracted reported capacity Monday afternoon and another packed house Monday night. There is so much of class in five of the nine acts that the contrast was most abrupt when Count and Countess Chilo, with their wearisome and long-drawn-out "second sight" manoeuvres, were considered as graduates from several of the local 10-20's. They brought the show to a dead stop after Dalton Bros. had opened with good displays of hand-balancing. Jones and Grant had seconded. Genaro and Bailey, in fourth position, were called upon to stir things up anew. This they did, starting mildly with their clever character bit, increasing the pace with the main body of their act and ending in a riot for their cake-walk in "one." Edward Blondell & Co. closed the first half with the audience laughing itself to tears much of the time. Blondell is alone in his particular line and the pudgy little girl who assists him is a hit all by herself. The session after recess was opened by Almont and Eumont with one of the classic musical acts in the business. Their combination of style and instrumental expertise won for them unstinted appreciation and sincere applause. They proved an ideal "atmosphere" producer for Eltinge, who proceeded to "clean up" the show, over and over again. No use trying to say new things about this artist; his name is one factor in vaudeville which writes its own notices. Julian Rose scored a great laughing hit with his monolog, next to closing. His success has not been exceeded by any act in that position at the American in more than six months. At 11:05 the Kanazawa Japs started the closing turn, with pictures following. WALT.

MAJESTIC (Lyman B. Glover, mgr.; agent, Orpheum Circuit).—The best bill seen here in twenty-seven consecutive weeks was disclosed Monday afternoon. From H to L five unqualified hits were scored, and the early part showed excellent class in most particulars. Charlott Perry's work in "The Comstock Mystery" was the artistic hit of the show, a result largely contributed to by the excellent work of Reginald Perry, as the detective. Miss Perry's personal success was most emphatic. The most artistic impersonation seen on this stage in more than six months was achieved by the dressy superbly gaited "wench" in Alexander and Scott's black-face act. The singer's falsetto scored on its own, making a double hit which was trebled and quadrupled when the artist removed his wig. The audience laughed, applauded and kept it up while the clever chap bowed again and again. The show was stopped until they came through with a half-dozen acknowledgments of the appreciation. This riot was followed by continual waves of laughter which trembled and broke all through "The Awakening of Mr. Pipp." Grapevine and Chance scored a tandem hit which would have brought them numerous curtains but for the manner in which the close was framed up. The first curtain indicated the logical finish which was reached when a pair of supplemental scene the edge was off and one of the bows were demanded at the finale. Julius Tannen, in the dreaded "next to closing," then "cleaned up" the show. No single entertainer has exceeded his success, and no one in his line has unfolded a more brainy or more skillfully delivered routine on this stage in half a year. His slow start lost him six people from the main floor; the others waited with abundant reward for taking a chance. Maude Rocher and her "Night in a Monkey Music Hall," closed the show and held the house fairly well. In opening position, the Dryers sang and danced. Sam and Reilly disclosed a handsome wardrobe and a classy act too early on the bill to find the appreciation their efforts merited, second place being a barren spot on these bills. Elsie, Wulf and Waldoff and Glen Ellison are referred to under New Acts. The Exposition Four, somewhat changed in membership and routine, really started the big noises of the show. Their versatility created wonderment and their costume changes elicited the applause. Katherine Nelson and Elizabeth Otto succeeded splendidly their neat act gaining ready appreciation. Martin Beck and Arthur Hopkin witnessed the excellent show and must have admired the work of the guessing committee on Long Acre square which turned out such a fine program at such an opportune time. WALT.

TREVETT (S. W. Quinn, mgr.; agent, W. V. M. A.).—The most conspicuous factor in this week's bill, seen Tuesday night, was Helen Hardy's transfiguration specialty. She adopts the Calahan-Lee method of making up before the audience, a idea which she speed the process. Seven impersonations, carrying changed gowns, hats and wigs, are essayed. "Moll Pitcher," the closing character, tends to a kind applause finish with moving pictures of battle scene, evidently especially posed with a replica of the colonial flag waved to heighten enthusiasm. The audience took kindly to Miss Hardy and stormed for the "old flag" at the end. The most noticeable disparity in her work is faulty diction and a jumbling of words which at times makes her sentences inarticulate, and besides she carries

all her speeches in the same tone, tending to monotony. It would seem worth while to study methods of eradicating these shortcomings, and thus vastly benefit the numbers. Next to closing the show the Sully family offered "January Second" with vigorous Batelli Sully holding up the inning. Mullen and Correll closed the show. The Sisters Cardowale started the proceedings. For Pete Mark and the Clancy Twins in second position, there was applause and laughter in abundance. If Ernest Loof would adopt a suit of clothes to match the excellence of his voice he would be prepared to set his singing act into almost any bill and make good. The Williams Thompson Co. closed preceding intermission with a "blackface act" which brought laughs aplenty. There is need of a better finish for the act. In opening the second half after some good and fast hard shoe stepping, Kramer and Ross introduced a novelty in xylophone dancing, which did not bring them much. The xylophone arrangement is placed on supports about three feet from the stage, the wooden slats are there and the tone pipes of metal also show, but when it comes to dancing there is nothing to it save hollow sounds faintly heard above the rat-a-plan of the wooden shoes soles. As a mark of enterprise and an effort to get away from other dancing turns the xylophone innovation passes with commendation. Art Adair scored the comedy clean-up of the program with an eccentric monolog and a mixing of selections upon various musical instruments. The audience was slow to get his method, but once the laughs started little Arthur was in for a ride upon waves of merriment. This house has a knack of putting across exceedingly good shows and although this week's average is not up to standard, there is mighty good entertainment on view nevertheless. WALT.

STAR (T. J. Carmody, mgr.; agent, W. V. M. A.).—The dominant recollection of a visit to this Milwaukee Ave. house Tuesday afternoon is the artistic entertainment provided by the Moneta Five, three clever women and two talented men who are deserving of a good spot on any bill anywhere. There is class and style to all their work, and their presence lends tone to the entire program this week. Their specialty indicates the manner in which a talented family would spend an evening at home; solos, duets, trios, quartets, and various musical instruments enter into the diversion, a conspicuous factor in the ensemble being the clear and beautiful sound displayed by one of the girls in two artistically rendered solos. The small matinee audience created storms of approval throughout the act and insisted on four curtain calls, closing the show. The bill is peculiarly constituted this week. Three singing and dancing teams are in evidence, and two acts introduce impersonations of impressions at a vaudeville show. With saxophone playing by Lew Wells, there are two musical acts on the bill. Wells, by the way, came through strong, as usual. The Sully Duo, open with fair acrobatics. Smith and Arado passed fairly well with a second in second position. The second best interlude in the bill came third, disclosing a well set and skillfully played sketch in a Japanese scene, "Won by Wireless," participated in briefly by a third person and Camille Personi and Hal Hailley. Then Luther Long's little tragedy "Mme. Bitter," which had inspired the work and for a time it looked as though the same theme would be followed, but a character change for the young woman gave the naval lieutenant an American girl to love in place of the Japanese maid she impersonated. This is a pretty song for impersonation. Miss Personi which builds up the center of the sketch skillfully. The "wireless" operations the scene and its tranquil atmosphere helped to place the sketch apart for the ordinary and excellent acting did the rest. The sketch might properly have gone down on the bill. "The Village Lookup" had oddity of theme to commend it and splendid character drawing and good acting by Hal Kelley and Flo Wentworth to send it through to an obvious finale: some bright lines, entertaining the while. There is a false finish, the end logically happening when the jairol discovers that the girl had come home, in releasing her brother, what he had hoped she would do when he pointed out the way. Both players are excellent, developing a not very convincing plot into a good medium of entertainment. Paul Nevins and Ruby Erwood give too much value in their singing, dancing and change of place next to closing. Five minutes could be taken from their interlude of specialties by condensing the material to save the meat of the displays; thereby providing an inning more crisp and proportionately more entertaining. The girl is a task which brings either reward in applause, or both, and both enter with a will into hard work and place merit in doing it. Margaret Rosa. Her vaudeville ideas might better be advanced with the act re-shaped so that the comedy would come more readily into line. When Rosa eventually gets into action his eccentric diction proved that there lies his forte, and not specifically as a comedian. Miss Rosa bills her "freak voice" and

uses it thus. Individually Miss Rosa is the chief strength of the act, but indications of Burke's cleverness point to increased help from him if the act were revised. WALT.

FOLLY (John A. Fennessey, mgr.).—All the good accomplished toward a general uplift of the burlesque business through several weeks of comparatively clean and decent displays was shot to pieces Sunday afternoon when Barney Gerard's "Follies of the Day" unlimbered the batteries of indecency and fired fifth from stage to auditorium in shameless abuse of the audience. However, the guffaws of appreciation came down from the gallery upon the heads of the smut smearers; occupants of seats which represented a vast majority of the dollars in the box office, taking their medicine stoically. It should also be said that whatever laughs there were came because of the "blue" material, indicating that the outfit is hooked up to get money by the most questionable means known to this or any other season's burlesque. These patrons last week were given an example of a "one woman show" and this week they have a strong contract in another show wherein one woman predominates. The credit which should go to last week's lone star is magnified through the contrary methods employed by Louise Dacre in dominating the present proceedings. Miss Dacre has a reputation as wide as the realm of burlesque for entertaining after a manner no other woman can duplicate, or possibly care to duplicate. That reputation is copper-riveted in its safety by the methods she employs this season. If Sunday afternoon's displays can be taken as a criterion; a fact made more deplorable because of an unquestionable ability devoted to a reprehensible cause. Her appearance is fine, her gowns beautiful, but her methods deplorable. From an abundance of chaff it is difficult to sift the kernels of real good entertainment; a task made doubly hard because of so little real merit being disclosed. The costuming is for the most part beautiful; that's sure. The numbers, while disclosing nothing new, are passably well staged, and the members of the chorus, as a body, outrank the principals decidedly. "Rosa Rosetta" led Sunday afternoon by Edward Nelson, a regular member of the company next week in Detroit, was by far the best number disclosed, although "Come Out, Rosie" was another exceptionally well-liked ensemble. Toward the finale of the first part several of the choristers got into the aisle and climbed back again to the stage. There was the equipment of electric bells, in different parts of the auditorium, rung to build up one of the choruses. Not especially applauded. In a number near the finish, led by Miss Dacre, there was abundant reason to regret that Alice Lind had not secured the "number" thing to make individuals in the audience uncomfortable. Old stuff. Gertrude Hayes is frequently in evidence, but the most creditable thing she does is in her specialty with the "Dancing Bricktops." She makes a fine appearance in men's clothes. Her ideas of subterfuge and her play are largely rough comedy and she at best only indicated what a better player could have done in the burlesque drama item which she shared with Lew Reynolds and W. J. Ward. Neither of the three qualified in the work. Reynolds and Joe Barton with the Hearn duo, sustained the male comedy burden. Hearn deserving special distinction for his superior methods. W. J. McIntyre and W. J. Ward carried "straights" most indifferently; in fact, none of the principals showed to particular advantage, save Hearn. Seven better shows than "The Follies of the Day" have appeared at the Folly this season; it is doubtful if one more indifferent entertainment will put in an appearance later on. WALT.

STAR AND GARTER (Wm. Beebe, mgr.).—Fine entertainment, clean and rapid, was provided Sunday evening for an audience of capacity size, that gave every evidence of appreciation. "Rose Syden" London Belle" classes as one of the evenly good shows thus far submitted in this section. There is shown a heavy investment in wardrobe, the material appearing to be of good grade and the color schemes brilliant; at times kaleidoscopic. Johnny Weber handily maintains his reputation as a German comedian of legitimate methods and he gains all his laughs without resorting to any unsavory ends. He is in evidence much of the time, during first part and burlesque, and in the olio works with Wm. S. Campbell in bits of by-play incident to the introduction of posings and feminine pictures. The audience seemed to never tire of Weber's drolleries and he easily "cleaned up" the personal success of the evening. There was some deviation from the printed program when it came to the specialties, a quartet being eliminated as a regular number. The Hearn duo, which was an extra attraction, was ample compensation, however, in the appearance of Calmar as an extra attraction. Her beautiful display of muscular prowess proved a delight and in spite of and not because of her "stalling" for applause, she scored heavily and deservedly so. The Millard Brothers proved their versatility in handling a most creditable and turning a bicycle act in the olio won an abundance of appreciation for good work. Dave Rose ran through the burlesque as a nolsy but laughable servant, and in the olio gave a specialty which fared passably. In the first part the numbers, common as frequent interludes of various sorts being run off in three-quarters of an hour. The comedy action, although concise, held the numbers together in good order and with Weber leading, the laughs came heartily and frequent. Loretta Fawn, Jodie Cummings, Monta Parker, Susie Fisher and Virgie Brown, apart from ten interludes of various sorts, all caring for their lines and numbers creditably, but without any remarkable distinction; they seemed to be pretty evenly balanced in the matter of abilities and popularity with the audience. Miss Syden did not get into action until 10:30, then appearing to lead two numbers in a brace of

gorgeous gowns, about the prettiest yet seen upon a burlesque leader this season. They were startling in design, too; the length beginning not far above the waist and spreading over a considerable section of the stage. Treacherously fastened across the chest, the slender, these was a nerve-racking thought of disaster, always in mind, but results proved that Miss Syden's faith in her modiste was well founded. Although on view less than fifteen minutes all told the star of the show compensated for her absence earlier in the proceedings. Great credit is coming to the Chicago girls who help out in the beauty showing. Most have more than average good looks, all work hard and just to encourage them in willingness and well doing they are kept busy from start to finish, changing clothes, dancing and marching, posing in the pictures and in general all round manner contributing a commendable share to the entertainment. The patriotic finale of the first-part provoked two strong curtains. The programed promise of "a sensation" for the tag of the show was not forthcoming; but the line on the bills kept most of the crowd in their seats. One of the best-liked interludes was Weber's interviews and "song contests" with the chorus girls, down toward the end of the show. The show pleased immensely. WALT.

GARFIELD (Robt. Wassman, mgr.; agent, Frank Q. Doyle).—The last half bill attracted good attendance for the first show last Friday evening. Milie, Gulken opened and Margaret Grant, same "ill" songs. The Trillers made their "rag pictures" effective of applause. Beas Andra, a well-dressed and good-looking girl, devoted much time to tale telling and used three songs. By adding another song and selecting the best laugh producers from her monolog, insinuating them between verse and chorus, a better specialty, because diversified, would result. The feature act was "Prospects," a sketch played by Murphy, Horsefall and Whitman. So much time is required to negotiate the plot that the ratio of laughs is not high, but the comedy of the Garfield audience evidenced a liking for the result. The men players are excellent and the fine English accent of the woman in the case is a particularly pleasing feature of the act. The female role does not carry very heavy requirements and is played well enough to indicate a reserve of more talent which should be brought out. The story runs around a young married couple living on the wife's income because the young husband had decided it is his mission in life to live by writing books on economics. The fun comes in trying to deceive the uncle of the pair with the success of coin supply. When the tide of fortune turns for the book-writer it comes in so swiftly that consistency is knocked all awry—therein comes the laughs. WALT.

CIRCLE (Balaban Bros., mgrs.; agent, W. V. M. A.).—No better hour and no better bill could be found in Chicago vaudeville last-half of last week (than was in evidence Thursday evening when the new show opened. Each act was a laughter and applause winner, building up at every shift and ending with a clean-up for Mayme Remington and her "picks." Remington does not sing in her costume changes, but remains in sight continually neatly dressed in a knee-length of classy style. From opening in "one" the act goes gradually to full stage; six or eight songs (one verse and chorus), keeping the leader in agreeable evidence and the "picks" on the go. The opening act was almost concluded when the act of applause and the five bows demanded it seemed clear that the Five Gaffney Girls were some sizable hit in their new act. Harry Webb stopped the show. His clean-cut and comic songs suited the audience to a nicety and they revolved at the prospect of his leaving them, until he had made several bows and a speech. That's going some for a monologist among the 10-20's. Geo. Beane & Co. presented a "night out and shout of laughter. To riots of applause and shouts of laughter. The bill couldn't have gone any better than it did. The Balabons are good sports among the "small-time" gamblers and deserve the prosperity they enjoy. WALT.

COLUMBIA (George B. Le Ver, mgr.; agent, Frank Q. Doyle).—The bill offered this week is most uninteresting and tiresome from start to finish, not one of the acts being able to break the spell. Del Perry opened and passed. Two Arthurs did nicely with singing. Del and Sulky tried to put over a comedy sketch but failed. Their finish was quite some and the only part to get a laugh. The stage hands forgot that the sketch was finished and kept the curtain up; but the young woman offered them something under her breath which soon sent the covering down with a bang. Franklin Brown, looked as if they might have started some kind, but went by with hardly a hand. Rees Trio were the only ones to flash anything that would remind the house that they were witnessing a vaudeville show. Father, mother and daughter comprise the act. The child was the most pleasing of all and did nicely with everything she handled. H. R.

SITTNER (Paul Sittner, mgr.; agent, S. C.)—Monday evening, capacity audience was on hand. The bill was one of the best seen around the 10-20's in some time. Proceedings started off at 7:20 with Harry Edson and his dog. If anything held interest the dog did. The animal is well trained and not even one routine was set against him all through the routine. Rubio Marlowe, with a sweet voice, put over "All That I Ask Is Love" and "Chanticleer Rag" in a pleasing manner; more was wanted, but Rubio didn't have any stored away. Conway and Leland brought the first real laughs. Their work is fast and clean and what is more, it is comedy that is home. Rome works on the style of all other "Gypsy" violinists. He has a pleasing manner, but falls short when putting over numbers on the instrument. Margaret Williams & Co., in "Temptation," held interest. Brown and Mills

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This song is doing just as we predicted. A sweeping success all over the country. This song is also illustrated with the best novelty slides that could be made. It is being used now in every first class vaudeville house in the country, and to hear the encores on it would convince any singer that "Silver Bell" is the best all around song in the market to-day.

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These writers, as every artist in the country knows, are capable of only turning out successful songs, and this is their one best bet for 1910. The title alone, "I'm Just Pining for You," carries with it the story, and, with Van Alstyne's melody, we feel that we can offer you one of the best songs we have ever published for your act. Slides in preparation.

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This is the comedy song that most everyone is looking for, and when you note who wrote it, it's most convincing to you that it must be good and funny, 'cause Billy Jerome lyrics are certainly great, and Jean Schwartz is there with the melody.

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A snappy set of words and a melody to fit it like a glove fits a hand. This is a good single or double song. We have a new version for two people. There is none on the market like it, and since we have come in first with this kind of a "ditty," why not send for it and see whether or not you can sing it. If you can, don't hesitate, for it's sure going to be one the public is going to talk about.

OUR IRISH SONG

"SHAME UPON YOU, NANCY"

By BENJAMIN HAPCOOD BURT

A jolly type of song. The kind Elsie Fay, Maggie Cline, Nella Webb, Adele Ritchie, and Oh! so many others can sing. Hapgood Burt has certainly pleased Jerome H. Remick & Co. when he wrote this one. It requires much effort, as a usual rule, to make popular an Irish song, but we feel this song entitles us to many automobile rides next summer.

And in conclusion, please remember we also publish the following Crackerjack Song Successes:

- | | | |
|--|--|--|
| 1. "PUT ON YOUR OLD GRAY BONNET." | 11. "PLEASE COME BACK TO ME." | 22. "NOW SHE'S ANYBODY'S GIRLIE." |
| 2. "BAND BAND BAND." | 12. "SWEET RED ROSES." | 23. "I'M IN LOVE WITH THE MAN IN THE SILVER MOON." |
| 3. "OH YOU SPEARMINT KIDDO WITH THE WRIGLEY EYES." | 13. "FIFTY YEARS AGO." | 24. "BE CAREFUL HOW YOU HANDLE ME." |
| 4. "THE MOONLIGHT, THE ROSE AND YOU." | 14. "I'M AFRAID OF YOU." | 25. "CHANTICLEER RAG." |
| 5. "THE HONOLULU RAG." | 15. "I WON'T BE BACK TILL AUGUST." | 26. "CAVALIER RUSTICAN RAG." |
| 6. "WHAT'S THE MATTER WITH FATHER?" | 16. "CURLY HEAD." | 27. "THERE'S A GIRL UP IN THE MOON." |
| 7. "MOVING DAY IN JUNGLE TOWN." | 17. "THE GARDEN OF ROSES." | 28. "TICKLE TOES." |
| 8. "MARY, YOU'RE A BIG GIRL NOW." | 18. "BY THE LIGHT OF THE SILVER MOON." | 29. "COTTON TIME." |
| 9. "SEA SHELL." | 19. "PA'S TYPEWRITER." | 30. "I'LL MAKE A RING AROUND ROSIE." |
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 FOR HIS "LEADING LADY" IN HIS LATEST! "HE CAME FROM MILWAUKEE"
 AND PROVES AGAIN "SAM IS A GOOD PICKER"

following the sketch soon brought the audience out of their sad feelings and had easy sailing at the finish. The Brown's lady dance came in for quite a hand and Miss Mills' pleasing manner took care of the rest. Five Juggling Normans closing the show, were the hit of the bill. All make a neat appearance and their various juggling turns were executed in first class style. They were recalled several times.

H. R.

APOLLO (Robert Levey, mgr.; agent, Frank Q. Doyle).—Henry and Alice Taylor, J. Alrich Libby, Four Lincolns, Cleromonto and Minnie the Trilliers.
WILSON AVE. (Jones, Linich & Schaefer, mgrs.; agent, Frank Q. Doyle).—Mr. and Mrs. Perkins Fisher, Eight Hen Roost Inspectors, Great White Zola, Bess Andra, Mr. and Mrs. Tom Lancaster.

JULIAN (J. G. Condermann, mgr.; agent, William Morris).—Zamora Troupe, Tom and Edith Almond, Whitehead and Gleason, Dorothy Lamb & Co., Al. H. Wild, La Gracia, Bert Earl, Ioleann Sisters.

LINDEN (Chas. M. Hatch, mgr.; agent, William Morris).—The Lehlans, Martin and King, Lupita Peres, Frank Rutledge & Co., George Barron, Four Dixons, Cook and Grant, Davey and Pony Moore, T. H. Dalton, Rice and Walters, La Verne and Johnson.

GRAND (Geo. B. Le Vee, mgr.; agent, W. V. M. A.).—Barrett and Matthews, Simmons and Robinson, Queen Mab and Weis, Lillian Woodward.

PEKIN (Robert Motts, mgr.; agent, Frank Q. Doyle).—The Five Legards, Madern and Nugent, Cameron and Toledo, Marie Burton, Dark Town Trio.

SCHINDLER'S (L. Schindler, mgr.; agent, W. V. M. A.).—Stone and Hayes, Carlos Circus, Imperial Singing Four, Hal Sisters, Tom Linton and Jungle Girls, Old Home Choir, Alvin Bros., Eddie Gray, Barrett and Matthews, Smith and Arado.

PRESIDENT (I. A. Levinson, mgr.; agent, William Morris).—La Verne and Johnson, "The Operator" Co., Minnie Woodbury, Three Kelcey Sisters, Great Ketter and Scotch Lassie, Mae Mitchell, Keifer and Kline, the Lehlans.

CENTURY (L. A. Calvin, mgr.; agent, Earl J. Cox).—Tasmania Troupe, Anna Palmer, Powell and Wilson, Montgomery Duart, William Hart, Rose Johnson, Franklin Bros., Millie Peres & Co., Frank Rutledge & Co.

COLISEUM (Mr. Harvey, mgr.; agent, Earl J. Cox).—Pearl Stevens, Lee Walter, McCune and Grant, Roscoe and Simms, Powers and Pauline, Frank Svered.

AMERICUS (Wm. O. Yost, mgr.; agent, Earl J. Cox).—Gene McAlvay, Powers and Pauline, Koplo George, Harry S. Mack & Co., Bush's School Boys and Girls, Mr. and Mrs. Roof, Bert Geyer, Lola and Laird.

COLUMBIA (George B. Le Vee, mgr.; agent, Earl J. Cox).—Del Perri, Frank Egan, Burns and Sulky, The Two Artburs, The Rees Trio, Morris and Kramer, Bessie Leonard, Montgomery Duo, Bobby Boyd.

AMERICAN (Earl Cox, agent).—Burt Geyer, Bobby Boyd, Bush's School Boys and Girls, Pearl Stevens, Will Hart, Ed. Schooley & Co., FRANKLIN (Earl Cox, agent).—Millie Peres & Co., Petrie and Lewis, Ed. Schooley & Co., Six Licorice Sticks, Rees Trio, Del Perri, The Prampins, Joe's Vacation.

ELLIS (Walter Johnson, mgr.; agent, Earl J. Cox).—Mile. Gertrude, Ed. Schooley and Burns, Lee Mack & Co., Claud Holland, Lavigne and Gaffy, Billy Browning.

MONROE (Earl J. Cox, agent).—Marvelous Ross, Clara Thropp's Review, Four Graces, La Vigne and Gaffy, Clara Wolfe, Billy Browning, Six Licorice Sticks, Larkins and Burns, Lee Mack & Co., Claud Holland, Lavigne and Gaffy, Billy Browning.

HAMILTON (Earl J. Cox, agent).—Brooklyn Quartette, The Muriethers, Ethel Fetter, Clara Thropp's Review, Claud Holland, Swift and Clifford, Fauvel and Vernon, Herb Bell.

REPUBLIC (Chas. Koester, mgr.; agent, S. C.).—Three Amers, Levey and Watkins and Laird, Hanlon and Walsh, Richardson's Dogs, Jimmie Green, Troxell and Winchell, Dunkle-Griffin & Co., Goldie Boys, Tiech and Edwards.

SITTNER'S (Paul Sittner, mgr.; agent, S. C.).—Harry Edson and Dogs, Rubie Marlowe, Brown and Mills, Margaret Williams & Co., Romaine Conway and Leland, Five Juggling Normans.

WHITE PALACE (Kenneth Fitzpatrick, mgr.; agent, S. C.).—Tiech and Edwards, Goldie Boys, Dunkle-Griffin & Co., Troxell and Winchell, Jimmie Green, Three Amers, Levey and Palmer, Lola and Laird, Hanlon and Walsh, Richardson's Dogs.

LYDA (George Hines, mgr.; agent, W. V. M. A.).—Blum-Bomm-Burr, Bennett Sisters.

Ye Old Home Choir, Alvin Bros., Eddie Gray, Stewart, Raymond and Baker, Stone and Hayes, Carlos Circus, Imperial Singing Four, Thos. Holer & Co.

SCHINDLER'S (L. Schindler, mgr.; agent, W. V. M. A.).—Tom Linton & Co., Hall Sisters, Imperial Four, Carlos Circus, Stone and Hayes, Barrett and Matthews, Eddie Gray, Alvin Bros., Ye Old Home Choir.

BUSH TEMPLE (Walter P. Shaver, mgr.; agent, W. V. M. A.).—Della Stacey & Co., Two Elliotts, Florence Earle, Le Clair and Sampson, Hufford and Chain, Wilson Brady.

ASHLAND (Al. Wilder, mgr.; agent, W. V. M. A.).—James and James, Herbert De Long, Ford Roberts, American Newsboys Quartette, Della Stacey & Co., Sherman Van Hyme, Florence Earle.

GRAND (George Le Vee, mgr.; agent, W. V. M. A.).—Queen Mab and Weiss, Lillian Woodward, Simmons and Robinson, Barrett and Matthews, Knister.

KEDZIE (Wm. B. Maicom, mgr.; agent, W. V. M. A.).—Gavin and Platt, Morette Sisters, Cook and Lorenz, Dick Lynch, Harry Richards & Co.

JEFFERSON (J. V. Ritchey, mgr.; agent, Frank Q. Doyle).—Murphy, Horstall and White, Lois Cecil Hobson, Mr. and Mrs. W. W. O'Brien, The Grotty Trio.

BYCEUM (Fred Linich, mgr.; agent, Frank Q. Doyle).—The Balloon Girl, Stubblefield Trio, Morris Jones, Billie Shean, the Barrons.

ARCH (Geo. L. Brown, mgr.; agent, Frank Q. Doyle).—Mexican Marimba Trio, Three Bellmont Sisters, Willis and Barron, Lowe and Lowe.

GARFIELD (R. Wassmann, mgr.; agent, Frank Q. Doyle).—Christopher and Mile. Verona, Ryno and Emerson, Alberta, Long Trio, McGinnis Bros.

VIRGINIA (J. V. Ritchey, mgr.; agent, Frank Q. Doyle).—Hashasha, Mr. and Mrs. Charles Ellis, Great English, Queen Dora, Dick Richards & Co.

PREMIER (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Ellwood Benton, Jenaette Sclanors, Ryan and Douglas and Myre and Tyott.

GEM (Chas. Schaefer, mgr.; agent, Frank Q. Doyle).—Jennie Mack, Lyons, Jenning and De Vore, Seroy and Bishop, Bowers and De Vine.

BIJOU DREAM (Sigmund Faller, mgr.; agent, Frank Q. Doyle).—Jackson and Margaret, J. W. Bomery, Patrick and Sampar, Doyle, Eymann and Merrill.

CRYSTAL (Frank Schaefer, mgr.; agent, Frank Q. Doyle).—Bunth and Rudd, the De Muths, Mile. Wulfsten, Clark and Richardson, Mortimer Sisters.

Frank Simmons has taken Billy Robinson into black-face partnership. It used to be Simmons and White. Robinson was an old La Salle favorite.

The Askin-Singer legal dispute anent the La Salle has been appealed by the Singers to the Supreme Court. "For his consideration" are three words which Mrs. Chas. P. Taft, sister-in-law of the President, who owns the property, inserted in a letter she wrote eight years ago; otherwise all this litigation would have been avoided. It took just that much of a loop hole to let the lawyers in.

Feature acts for Sittners will hereafter be booked in the Morris office, while Paul Goudron continues booking the rest of the show.

Will J. O'Hearn & Co. will play "The Rose of Kildare" in this vicinity for a few more weeks (he is held over at the Kedzie this week) and in February goes to Australia to play for Harry Rickards. De Cotret and Rego have come to Chicago from the Coast to play out the winter hereabouts. May Curtis and Frank Westphal have entered into a vaudeville partnership and are now rehearsing an act. Kollins and Kilfion have ten weeks on the Miles Circuit, starting this week at Blumark, North Dak.

Musical shows are many hereabouts, and the poor old "drummer" will this week have representation only through Nazimova, at the Garrick; Clara Lipman, at the Princess, and Lillian Russell, at Powers, within the "Loop." Shows with girls and song are: "The Girl of My Dreams," at Chicago Opera House; Elsie Janis, in "The Sim Princess," at the Studio; "The Dollar Princess," at the Illinois; "The Follies," at the Colonial; "Jumping Jupiter," at the Cort; "The Girl and the Drummer," at the Grand; "The Sweetest Girl

in Paris," at the La Salle, and "The Wife Tamers" at the Lyric. "Alma, Where Do You Live?" is being sung and acted at the Whitney.

Harry W. Spingold has ceased being a vaudeville actor to become a vaudeville producer, agent and act salesman. He established offices in the Chicago Opera House Building last Saturday. His brother, Nate, still "publicities" for William Morris.

The Ibeons have reached Chicago on their first tour of American vaudeville circuits. They are Australians, who but recently landed in Frisco, and have brought a musical act for a showing in the local field.

Mayme Remington and picks, at the Circle, last Thursday, began a route of twenty weeks, booked by the W. V. M. Association. When she was last in Chicago she played the American for William Morris, before he was "Ink."—Carroll and Cooke and McDonald and Huntington began a journey to the Coast at Kansas City last Monday, going via the S-C route.

The Grand, a new 10-20, at Thirty-fifth and Archer Road, is booked by C. H. Doutrick, the big act for this week including Dave Lubin & Co., Gould Sisters, Cole and Davis, Marcus and Adell, Itala, Ferguson and Mack, McCune and Grant and Shepp's Dogs. Most of these acts split with the Thalia, on West Eighteenth Street, which Doutrick also books. Geo. Le Vee also manages a Grand in West Forty-second St., and the duplication of names is bound to cause confusion.

C. H. Doutrick is garnering some high-grade acts for his circuit of theatres in and around Chicago. Ethel Whiteside and "Picks" Jean Jerunde and Rah Rah Boys, the Cook Sisters, Grace Huntington & Co., Laredo and Blake and Paul's Juggling Girls are headlining some of his this week's bills. Adgie and her lions have six weeks with Doutrick, starting next Monday at the Star, Aurora.

The second week of vaudeville for the Policemen's Benefit at Orchestra Hall presents Tom Nawn & Co., Reiff, Clayton and Reiff, Ward and Curran, Five Brown Brothers, "Rose of Kildare" Co., Three American Comiques and Rex Comedy Circus, booked by the W. V. Association, starting Monday. Wm. Morris will provide the acts for the last weeks of the benefit season.

Next Monday evening, at the Lyric, "The Gamblers," by Chas. Klein, will have its first performance on any stage. Sunday night, at the Chicago Opera House, Adolph Phillips presents "Theresa be Mine," a new musical comedy.

Blanche Buford, Nora Bennett and Ina Buford, wives of the Three White Kuhns, reached Chicago Monday right from Harry Hahn's park circuit, where they were features and extra attractions. Buford, Bennett and Buford will play W. V. M. A. bookings hereabouts.

Moody and Goodwin have booked a few weeks of the William Morris time previous to opening Oct. 2, at the Empress, Kansas City, for the full S-C tour.

In preparation for opposition when the W. V. A. opens the Plaza, formerly the Comedy, in North Avenue, Sittner's is booking up a line of feature acts, some of them unusual, among the 10-20's. Through Norman Friedenwald "The Operator," Adelaide Kelme & Co., Josephine Sabel, "Paris By Night," Edward Blondell & Co., and Willie Hale and Bro. have been contracted to appear a week apart for the next six weeks.

Owing to Bennie's sickness the Meyers Bros. were compelled to close with Cooley and Thomas' boat show, on the Mississippi, and return to town.—Cook and Oaks open on the Interstate time next Monday at Little Rock, Rockaway and Conway opened on the same route last Monday in East St. Louis.

The American Boys Quartet join Rice & Cady's "Beauty Trust" in Detroit, Monday.

Work progresses on the theatre which Sid Euson formerly operated on the North Side, and it is expected the house will be opened within a month, but Hurtig & Seamon keep its amusement policy still a secret.

James Spottiswood has succeeded Hans Roberts in "The Girl and the Drummer," at the Grand, and Elsie Ryan has been succeeded in the same company by Louise Mink. It is understood that the Brady show moves to the Princess when Mrs. Fiske arrives at the Grand early in October.

SAN FRANCISCO

VARIETY'S Western Office, 908 Market Street.

By LESTER FOUNTAIN

ORPHEUM (Martin Beck, gen. mgr.; agent, direct).—Several full stage acts gave the Orpheum's manager an unwieldy program to handle this week. The curtain rose early, with Zella Covington and Rose Wilbur opening the performance to half a house or less. They were held over from last week. The position hurt them. A picture followed, with the Four Rianos after that. The Rianos were another hold over turn. Compelled to close in "one" while set was made for Linton and Laurence, the short space ruined the ending of the act. Linton and Laurence did well "N. 3" securing the best spot of the early part, with nothing before to interfere with their offering. A three minute wait quieted down the house, but "Dinklespiel's Christmas," headlining, quickly landed. It was one of the season's most enjoyable pieces, and scored for six weeks. After the intermission Ramones (hold-over), had some trouble at the start, with the late returners, but finished quite well. Another picture to fill a stage setting wait injured "High Life in Jail" (second week). Waterbury Bros. and Tenny were aided by the reviving life injected into the audience by the comedy sketch and held down their spot to very good advantage. Lane and O'Donnell closing the show divided the honors with the headliner. The two boys have a comedy acrobatic turn that about holds the cookie for around these parts.

NATIONAL (Zick Abrams, mgr.; agent, S-C).—There is an ordinary card at the National this week. Mile. Olive, with juggling, scored before the finish, which might better be placed in "one." Maxwell and Dudley were given a hard position, following a picture, and having late arrivals interrupt their work, the scramble for seats plainly disconcerted the players. They were properly appreciated, nevertheless. Stuart Kollins and His Banjo Girls, well received. Leonard, Louie and Gilette, "Athletic Collegrians" held a good spot and secured liberal applause. Stokes and Ryan did quite well. The boy in a graceful chap, and should increase his "rag" selections. Martine and Maximilian were a bit through the comedian. The audience thought the show over, and a picture at this juncture should have been inserted.

WIGWAM (Sam Harris, mgr.; agent, S-C).—Mary Ann Brown, in a difficult spot, scored, receiving liberal applause. Bell and Richards have a clever musical novelty, and their fresh ideas were substantially rewarded. Al-bert Fench, a character singing comedian, was the big individual bit on the program. Violet Allen and Co. in a comedy sketch have a good finish, which well caught on. The Free Setters Four, moved up from the closing position, received fair appreciation. McCormack and Irving in a frothy little turn proved refreshing and solidly scored. The Passio Trio closed the bill to the approval of the audience.

CHUTES (Ed. Levy, mgr.; agent, Pantages, direct).—Chutes offering good program. The Five Shettlands, with singing and dancing, passed, but are in need of considerable re-bearings. The Era Colored Quartet did big, on early. "The Lily Girl" (with May Calder, started nothing. (New Acts next week). Maurice Burkhardt in character songs, knock-out. P. G. MacLean and Nina Bryant in "17-20 on the Black," a gambling sketch, very cleverly written and played, the best sketch seen here in some time. Sophie Tucker, on her return engagement, in the closing place, great reception, holding up the show to the extent that the house refused to allow the picture screen to be kept down.

AMERICAN (James Pilling, mgr.; agent, S-C).—Business is not improving at this house. Harney and Hayes, with "rag" songs, started the show off nicely to generous applause. Carl Woliner is a clever whistler and was well rewarded. Dorothy Deschelle and Co. in "Thirty Dollars" found appreciation, and the American Travesty Stars closed the performance.

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BEST PLACES TO STOP AT

LEONARD HICKS HOTEL GRANT

GEO. F. ROBERTS, Assistant Manager
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Bob Fitzsimmons has been engaged for a return date at the Chutes beginning 25. Week Oct. 2 he will play the new Pantages house in Los Angeles.

May Calder, billed as the "Lily Girl" on the Pantages circuit, was compelled to cancel week 11 after the Sunday performances at Sacramento on account of illness. Bunyae & Gideon were secured to finish out the week.

Robt. J. Gross and J. J. High, proprietors of a nickelodeon on Market and McAllister streets are in dispute with the Labor Council of this city for refusing to comply with its demands that they install a union operator. Heretofore the partners have operated their own machine, one working the day shift and the other the night, but it seems the union will not allow that. As a result a sandwich man now parades in front of the place announcing the house as unfair. The proprietors are retaliating with bulletins putting forth their side of the controversy. The boycotting tactics of the union have not of late been meeting with the success of some time ago and the policy adopted by the Messrs. Gross and High is drawing a good natured crowd throughout the day.

H. H. Boers, said to pose as one of the statues with the Barnum and Bailey circus, was found in the street at an early hour on the 8 in a dazed condition with a deep knife wound under his right eye which may result in the loss of sight. He could not account for his injury.

Harry Cooper's Musical Comedy Co. at the Central lasted one consecutive week.

S. L. Landsberg, secretary to Morris Meyerfeld, Jr., is back in the Orpheum offices after a trip to New York City.

Benjamin A. Wardell, one of the best known newspapermen of this city, died 10 at his home on Van Ness Ave. Mr. Wardell was born in New York June 1, 1830. His early life was passed in New York and Brooklyn. He came to California in the late sixties.

Harry L. Leavitt, formerly of the S.-C. forces, who has been in New York for the past year, arrived in town this week and is now associated with Archie Levy in the Panama-Pacific Exposition Company.

Contrary to reports, ground has not up to this time (Oct. 1) been broken for the Richmond theatre in this city.

Joseph Bower, one of the proprietors of the Wigwam, left (11) on a combined business and pleasure trip east by way of Canada. Mr. Bower will arrive in New York about (30).

Sallinger Bros., proprietors of the Fresno theatre, Fresno, Calif., have signed a bonded contract and placed a cash deposit with W. P. Reese, local representative of S.-C. to book one feature act weekly in their house. A like arrangement has been made with Al Fisher of Fisher's, Pasadena, for two acts weekly. The first booking will go into the Fresno house 26 and the Pasadena house 28 or Oct. 1, probably the latter date.

Geo. Boyver, of the Sullivan Considine circuit, managers, has been transferred from the Los Angeles theatre to the Grand, Sacramento. Recently acquired by S.-C. Boyver has been installed to improve the state of affairs. E. J. Donlin, formerly manager of the Queen, San Diego, succeeds Mr. Boyver.

Geo. W. Best, with the American Travesty Stars at the American theatre, leaves 22 to join one of the Mort Singer's companies as juvenile comedian.

S. H. Friedlander, well known in theatrical affairs in this city before the fire, having been connected with the old Baldwin and Columbia theatres and later with Fisher's theatre, arrived back in town last week. Mr. Friedlander is looking over prospects for securing a house in which he intends installing musical burlesque on an elaborate scale.

Portola (Leahy & Alburn, mgrs.; agent, Bert Levey).—Bay City Trio; Musical Spagettos; Revolving Collars; Spanish Burlesque Band; Phroso; Dorothy Sherman Co. Grand (Leahy & Alburn, mgrs.; agent, Bert Levey).—Bastyete Trio; Frank Judson; Chuck Reinsner.

Market St. (Hallahan & Getz, mgrs.; agent, Bert Levey).—Musical De Fays; Variety Comedy Four; Abdallah; Mme. Celeste. Halght St. (Hallahan & Getz, mgrs.; agent, Bert Levey).—Roberts & Tulton; The Greedleys; Harry Loraine; Williams & Dale; Three Dreamers.

Broadway (Brown & Estes, mgrs.; agent, Bert Levey).—Dale & Carnegie; Russian Dancers; Violet Moore.

Portola Cafe (Herman Hermansen, mgr.; amusement director, H. Garcia).—Miss Fern Melrose; Clementina Marcelli; Lily Lillian; Madge Malfland; Senor Luis Pamelas.

Columbia (Gottlieb & Marx, mgrs.; direction, K. A. E.).—Francis Starr in "The Easiest Way."

Savoy (J. W. Bussey, mgr.; Direction John Cort).—Walter Whiteside in "The Melting Pot."



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ZEISSE'S HOTEL

Opposite the Walnut and Casino Theatres, Philadelphia, Pa.

Princess (Sam Loverich, mgr.; musical comedy).—"The Campus." Alcazar (Belasco & Mayer, mgrs.; stock).—"The Wolfe."

The Harry Bernard Musical Comedy Company lasted but one week at the Central.

Percy Denton is breaking in a single talking and singing act, out of town. He goes east within a few weeks.

Charles Mack & Co. open a week's engagement at Vallejo 18 in his three-act Irish play, "Come Back to Erin."

Marion Stewart, assisted by four clever little ponies, has put together a neat little road act which she has been playing at the Bismarck Cafe. The act has been booked for the Chutes week 18.

The down-town continuous houses are all securing surprisingly large evening play.

The contractors of the New Morris house in this city announce that all the steel work in the building will be in place by Oct. 26.

Agents report a scarcity of acts in this vicinity. Still acts may be heard complaining that there is not time hereabouts. If some who have been in this vicinity for the past year or more would trek to new fields and

SPEIER'S HOTEL

Formerly Miller's, 10th and Race Sts., Philadelphia.

THEATRICAL HOTEL

PHILADELPHIA, PA. MINNIE MILLER. MRS. BIGGS, 244 N. Franklin St. 726 Vine St. Kitchen and laundry at your service.

Single \$2 and \$3 per week. \$3 and \$4 double.

others elsewhere with the same complaint come here, there might be work enough all around.

President Irving C. Ackerman of the Chutes Amusement Company brought his wife down to see the show one night this week, and was "turned down." Mrs. Ackerman saw the performance from the first entrance.

Stage Manager Art Hickman of the Chutes is reported contemplating taking another trip to Boyes Springs.

The Misses Jennifer & George left for the south this week for six weeks of Bert Levy's time.

PHILADELPHIA

By GEORGE M. YOUNG.

KEITH'S (H. T. Jordan, mgr.; agent, U. B. O.).—Jack Norworth and Nora Bayes headlined a classy, entertaining bill. A varied musical act is offered by this clever pair and it seemed as if Monday night's audience could not have enough of them. They have something new in a rebus song-sheet that is a big laugh. The act is beautifully dressed. Martinetti and Sylvester in their riotous comedy acrobatic turn brought a volume of applause and screams of laughter. Harry B. Lester registered a

substantial hit with a couple of songs, some stories and a few imitations. His imitation of Edwin Stevens in "The Devil" was really an artistic bit of work and the Bert Williams number landed solidly. The bit with the piano, which is moved on stage and not played, did not get very far over as Lester makes very little of it. The house held many lovers of instrumental music and they paid Oscar Loraine liberal compliment for his playing. Loraine is clever with the instrument and his sense of comedy is proved in the way he puts over the exaggerated "rag" numbers. There was warm applause for the artistic stuff, but the "rag" music got the honors. "An Idyl of Erin" is a pretty playlet, artistically staged and splendidly presented by Amy Richard and Lester Longgan. The latter programed as author of the piece. Comedy lines and a bit of romance are cleverly mixed, with song interpolations which disclose Miss Richard's pleasing voice and mannerisms. There is also a pretty climax and the act was credited with a big hit. The straight singing turn of the Long, also proved remarkably well in an early spot and did much for the early part of the show. The Tuscano Brothers opened with their battle-axe juggling and throwing. The men make a lot of display with the weapons and work up the finishing trick to a live applause winner. The Nambu Troupe of acrobats held the closing position and their prettily staged act caught the fancy of the audience. A walk up a flight of stairs on the head by one of the Japs closed the act to good applause. The act is new here and made a firm impression. On general average of excellence the week's bill ranks well up with anything offered here in several seasons.

VICTORIA (Jay Mastbaum, mgr.; agent, H. Bart McHugh).—Strong bill this week with principal honors going to The Four Singers, a straight singing male quartet. All four men have pleasing voices for solo work and they blend nicely in harmony, liberal applause rewarding each number. The men, however, are behind the times in dressing and it is in this department the act needs attention. Ill-fitting clothes with boutonnières rob the act of anything it could win on appearance. Some remarkable back-bending was shown by Van Harding. He is a mere youth and a wonder in the contortion line. Proper staging and a routine of showy tricks ought to make this boy a big card. Daly and Dunn cling closely to old matter. The act needs revising to keep this pair of veterans going. Bradley and Barnes offer straight singing, injecting some talk which could well be dispensed with. The pair sing agreeably and should build up their act along this line, using the piano, which the woman plays a little. The man might also discard the evening clothes or secure others which fit. The plaint against foolish dressing also goes for the men in the Kennedy and Kennedy act. Upon their appearance the man is wearing a pink-lined overcoat and an exaggerated bell-shaped top hat. If worn for comedy, it is funny, if not, it should be taken off and left in the property room. The team makes a neat dancing turn, the girl displaying a neat figure in black tights. Brocks and Wilson, colored, do some acrobatics of fair merit. The comedian won favor with a peculiar warble in a song at the start and did some weight-lifting with his teeth. The act was well liked. Dan Malumby, an Englishman had pretty hard sledding with his Music Hall songs which did not seem to strike home, but he put them over well and finally got his reward with a sneezing song. The Dennette Sisters offered their familiar sister turn, singing and dancing. The girls have not made any advancement, but they make a satisfactory sister team for the small time. The Brandons offered a straight musical act which pleased. Pictures.

PALACE (Jules E. Aronson, mgr.; agent, H. Bart McHugh).—Chief honors of a pleasing bill went to the Musical Klees. This act shows improvement each time seen and the two little tots in the act are beginning to help considerably in the musical line, as well as being good for lots of laugh at the serious manner in which they work. The playboy on the xylophone by the larger of the two children is a feature. The act was a big applause winner. Gregoire and Elmira also put over a big bit with some clever heavy weight balancing the man doing some showy stunts with several chairs and a table. The woman also balances furniture on her head and makes a pretty and shapely figure in tights. This is a showy and valuable act for the small houses. Young Brothers and Veronica have a nicely framed up dancing number along familiar lines. The boys are good steppers and the girl fair. She could improve on her dancing. The black shoes being a poor contrast for the yellow dress and stockings. The only drawback to this act is that there are two many framed up just like it. The same can be said of Brown and Wilson, though this pair finish with some stepping on roller skates, which takes them off nicely. Both teams do a routine of eccentric stuff which is being done to death. Amanda Gilbert was well received in a straight singing turn of popular songs. Cecelia Weston also offered a straight singing act. Miss Weston's appearance is her best asset. The De Vole Trio in their familiar strength and ring act received liberal applause. Verno did some wire-walking after getting rid of some of the comedy talk thing. He should stick to the poor talk at the opening. Verno is not for

MIKE S. WHALLEN IN SCOTLAND

(MRS. WHALLEN'S BOY MIKE)

Glasgow "Evening Times," July 10th, 1910.

THE EMPIRE.

Mike S. Whallen never grows stale. Last night at the Empire, where he entered upon a week's engagement, his store of good yarns seemed inexhaustible, and the large houses at both performances rocked and laughed with the constant flow of wit and humor. Particularly good was the representation of the Irishman at a "wake." In response to urgent calls for an encore the genial comedian obliged with his smart impromptu musical rhymes upon members of the auditorium, which were none the less enjoyable on account of their spontaneity in construction.

Glasgow "Herald," July 10th, 1910.

THE EMPIRE.

The chief attraction this week is the well-known Irish humorist Mike S. Whallen, who sings Hibernian snatches by way of relief to relating a long series of varied experiences in

the old country. As a raconteur his manner is as racy as his brogue, and he finds full scope in his well-known piece "The Old Irish Wake," where the misfortunes of his one and only top hat are depicted with a real Hibernian flavor.

Glasgow "Evening Citizen," July 10th, 1910.

EMPIRE.

Mike S. Whallen is convulsing the audiences at the Empire this week. This favorite Irish-American comedian has a bunch of new stories, and, told in Mr. Whallen's own over-coming manner, they get the laugh every time. His extemporaneous song characterizing his audience provides much merriment, and last night he had to render his "Wake" sketch as an encore. Even then the large audience was loath to let him go.

Scottish "Weekly Record," July 23rd, 1910.

A BRILLIANT RACONTEUR.

Capital holiday fare is provided at the Glasgow Empire

this week, where that brilliant raconteur and entertainer, Mr. Mike Whallen, is the star attraction. His personality and unique abilities keep his audiences in perpetual good humor, with intermittent bursts of merriment. Bright, clever, and fascinating, his songs and stories, which include the famous "Wake" scene, are as irresistible as ever.

Glasgow "News," July 10th, 1910.

THE EMPIRE.

Splendid holiday fare is provided at the Empire this week. The premier attraction is Mike Whallen, a name familiar to all music-hall patrons. He is to the fore again with a host of new jokes, which he tells in his own inimitable style. Last night he had to respond to encores, and is sure to prove a success during the week.

American address: 3113 Fadette St., 20th Ward, Pittsburg.

London address: 29 Leicester Square.

wire and try to build this part into an act. Henzetta and Lyman have added Webb, a clever floor tumbler, to their roughhouse comedy turn and the act got through nicely. Webb should dress more neatly. They use a "plant" in the audience and a fall he does off a seat is good enough to put in the act. Gaiety (John P. Eckhardt, mgr.)—A clean, wholesome entertainment, staged like a Broadway production and handsomely costumed, is what Louis Robie is offering this year, in the annual tour of the "Knickerbockers." The show has been constructed along lines familiar with burlesque, of which Robie is one of the pioneers. There is a first part, olio and burlesque, the two pieces being framed along different lines and rounding out a good average of entertainment from start to finish. The first part is titled "Reno; or, Racing for a Divorce." In the piece the principal work is done in pairs, the two husbands and two wives racing for a divorce, becoming mixed up with two love sick pairs, who reach a hotel at Reno about the same time. Once on the ground the story breaks at intervals to allow for the interpolation of numbers and comedy bits and there is a steady, snappy pace kept up throughout the piece. The burlesque slows down, in comparison with the first part, due to the fact that the comedy in general is vested upon the shoulders of a single comedian. The piece is written around a single character, a high life in which a pair of tighties and a fur coat form the principal theme. The burlesque is called "The Love Kiss," but only in the interpolation of a single number does the title show a connecting link with the story. The absence of a climax and explanation of the mix-up is also noticeable and brings the curtain down on a march number in a rather abrupt manner. Both pieces have been carefully staged as to detail and dress. No show offered by the "Knickerbockers" in many seasons has more elaborate settings or costumes. The chorus has been well drilled and supplied with pretty costumes for several changes in both pieces. Tights show early and late. The girls and principals who wear them look well. Snits Moore and John E. Cain have the principal comedy roles in the first part, Moore got it alone, got the burlesque. Both adhere strictly to clean-cut comedy efforts to gain laughs and succeed in putting over a liberal amount of funny matter. There is not much difference between Moore's German in the first part and his Hebrew in the second. He negotiates just as well play the same character throughout. Cain handles the Irish part capably in the opening, securing an equal division of the comedy honors with Moore and does very well with a straight part in the burlesque, though his entrance song, which he sings alone, and dressing in support, suffers through the poor lyrics. Moore and Cain secure excellent results with some well worn comedy with a fiddle. This and the business on the bench, which is a burlesque trade-mark, are really the only old comedy bits in the show. The big comedy hit in the first part is the bath tub bit, one of the very best things pulled in burlesque in a long time and it landed accordingly. There is also some good business in a court room scene in one of the first part numbers which carries with it comedy. Eugene Kelly and Harry Holden play the opposite male parts to Cain and Moore and get what there is to be had out of the business. All the women principals score in their individual way and no female has been for some time have done better in dressing. Beatrice Evans has the lead in both pieces and satisfies generally. She is possessed of a winning appearance, looks well in her clothes and reads and sings understandingly, marks to her credit. Violet Rio is the soubert, a peachy looking, frisky young woman of the class who fits in well in burlesque. Zella De Mar has the "picture" privilege with the show and is making a success of it. Miss De Mar is steadily improving and is a very useful woman to the "Knickerbockers." She appears often and in various costumes, looking well in each, though the one worn for the Abyssinian song, which was one of the musical hits of the show, is not consistent with her other costumes. For the burlesque Miss De Mar wears a red gown, a stunner. Lucy Harmon is also very prominent this year and wins attention for her comely face and pretty dress. Her black costume is a dream and too pretty to be partly spoiled by the head-covering worn. Miss Harmon has a pretty face and should wear nothing to detract from it. May Miller has just enough of a bit to be seen and also adds something to the general dressing of the show. The members, with the exception of the "Night Patrol" song, beautifully costumed and led by Miss Harmon, were all nicely handled. Moore and Miss De Mar scored the hit of the burlesque with "The Love Kiss" number. A noticeable fault is the absence of a number for Miss Rio. She looks as if she could handle one and it ought to be there. With Eugene Kelly, Miss Rio gives a good start to the olio with a nice looking and pleasing singing and dancing turn. The harmony finish might be dropped to advantage. Kip and Kippy do juggling. The man, in tramp character, has a corking routine of tricks, not all of them new or original, but well handled. Holden and Harmon work along familiar lines and carried off the honors of the olio. Harry Dare closed the olio with a musical act. The "Knickerbockers" should be well liked this year because it is a new

show, tuneful, away from the beaten path and because it is a show built on clean comedy lines throughout. An audience which crowded the Gayety Monday showed ample proof that they enjoyed the show.

FOREPAUGH'S (Miller & Kaufman, mgrs.; agents, Taylor & Kaufman)—Whirl's Four Harmonists: Mable Bunker and Wise Mike; Credo; The Boydella; Pictures.

GIRARD (Kaufman & Miller, mgrs.; agents, Taylor & Kaufman)—The Hadleys; W. H. Burke; Three Comedy Leroy; Harry Seeback; Pictures.

FRANKLIN (D. W. Labelle, mgr.; agents, Taylor & Kaufman)—Mad Day & Co.; Fairchild; Austin and Klunker; Francis Fairfield; Second half—Zuhb and Dreis; Ernie and Ernie; Dolly Marshall. Pictures.

TWENTY-NINTH ST. PALACE (W. Kellner, mgr.; agents, Taylor & Kaufman)—Lester, Laurie and Quinn; Marie Roberts; Zuhb and Dreis; Second half—Harris; Tommy Harris; Harris; Lowell and Eubner; Pictures.

EMPIRE (Stanford & Western, mgrs.; agents, Taylor & Kaufman)—Musical Barbers; Elliott and Neff; Ernie and Ernie; Jack Marshall. Second half—Burtino and Tevola; Lester, Quinn and Laurie; Marie Roberts. Pictures.

MANHEIM (Fuhman Bros., mgrs.; agents, Taylor & Kaufman)—Vacation Days; Burtino and Tevola; Wallace and Beach; Dolly Marshall. Second half—Elliott and Neff; Pate Bros.; Jack Marshall. Pictures.

GEM (Morris & Auck, mgrs.; agents, Taylor & Kaufman)—Harris Twins; Lowell and Esther Drew; Tommy Harris; Second half—Austin and Klunker; Frank Boro. Pictures.

PLAZA (Chas. Oelschlaeger, mgr.; agent, H. Bart McHugh)—Doyle, White and De Groot; Taylor and Witte; The Lansings; Haison Boys; Booth Trio. Pictures.

AUDITORIUM (W. Herkenreider, mgr.; agent, Bart McHugh)—Nealon and Hayton; The Spawns; Bert Renshaw; Helmsman; Roy Reeves; De Chaunk's Dogs. Pictures.

GLOBE (F. Fisher, mgr.; agent, H. Bart McHugh)—Whitney and Young; Roy Reeves; Somers and Law; Morgan Bros. Second half—Herbert; The Spawns; Bert Renshaw. Pictures.

GERMANTOWN (Dr. Stumpff, mgr.; agent, Chas. J. Kraus)—Corbett and Forrester; Marion Harrison; Davis and Merrill; La Belles; Three Alex. Second half—La Moha; Maximis; Connors and Edna; Mr. and Mrs. Ralph Lewis. Three Alex. Pictures.

FIFTH-SECON ST. THEATRE (Geo. Bothwell, mgr.; agent, Chas. J. Kraus)—Maxim; Mr. and Mrs. Ralph Lewis; Maximis; Pate Bros. Second half—Coppling and White; La Belles; Harry Adler; Corbett and Forrester. Pictures.

AURORA (Donnelly & Connors, mgr.; agent, Chas. J. Kraus)—Harry Adler; Harry Leander & Co.; Saelzer; Fritz and Raleigh. Second half—Bell Jones; The Trents; Madeline Burdette; Colorado Charley. Pictures.

BROAD ST. CASINO (J. Long, mgr.; agent, Chas. J. Kraus)—Coppling and White; Wm. Humphreys; Madeline Burdette. Second half—Harry Leander; Chas. J. Davis and Merrill; Mary Rosser. Pictures.

HIPPODROME PALACE (J. Segal, mgr.; agent, Chas. J. Kraus)—Bill Jones; Kennedy and Malone; Emily Henry. Second half—Le Van and Le Van; Maguire and Princess Bonita; Yackel. Pictures.

LYRIC AMUSEMENT PALACE (J. H. Cumberland, mgr.; agent, Geo. E. Scott)—Somers and Law; Florence Clark; Ross and Sunner; The Roolers; Margaret Arnold; The Kartoneys.

MUSEE (J. Silcox, mgr.; agent, G. E. Scott)—Ada Wagner & Co. Ross and Sunner.

PAVONIA PARK (C. Breninger, mgr.; agent, Geo. E. Scott)—The Great DeMuller; Ada Wagner & Co.; LaZelle Comedy Four.

MAJESTIC (Alex. Miller, mgr.; agents, Stein & Leonard)—First half—Stanley and Barr; Clark's Dogs and Ponies; Jones Williams Co.; Diamond and Cameron; Francis Robinson. Second half—Miss Susie Sutton; The Gabberts; Smith & Eaton; Harvard and Cornell.

MAJESTIC CAMDEN (Wm. Valli, mgr.; agents, Stein & Leonard, Inc.)—Eniz Clough; The Two Trents; The Pelhem Comedy Four; Clark's Ponies and Dogs; R. W. Denney.

CRYSTAL PALACE (D. Baylison, mgr.; agents, Stein & Leonard, Inc.)—Miss Margaret Quinn; New York Comedy Four; The Aldenas; Wallace and Beech; Clara Cook Sonora Trio; Susie Sutton.

CRYSTAL PALACE, 7th St. (S. Morris, mgr.; agents, Stein & Leonard, Inc.)—Misses Burke and Ulline; Bart and Earl.

ALEXANDER (Geo. Alexander, mgr.; agents, Stein & Leonard, Inc.)—The Three Morlars; The Dryants; Speron and Bowers; Kershaw and Glenn; The Alexander Stock Co.

FAIRHILL PALACE (C. Stangel, mgr.; agents, Stein & Leonard, Inc.)—The Rosebuds Sisters; The New York Comedy Four.

WOODLAND AVE. PALACE (M. Benn, mgr.; agents, Stein & Leonard, Inc.)—Arthur Krona; Edith May; Bert Masweel.

PENN FAMILY (R. Greenfield, mgr.; agents, Stein & Leonard, Inc.)—Willet and Raleigh; Grace Coyne.

WILLIAM PENN (Geo. Metzler, mgr.; Booked direct)—Anniversary week, the house enjoying almost a solid year of prosperity with

vaudeville and pictures. The week's bill was an unusually strong one, including Al Weston's Ten School Boys and Girls; Harris Brothers and Co.; Sherman Brothers and White; Dattorelli and Gissando; Enoch; Dorothy Manners; Helm and Cousens. Pictures.

MAJESTIC PALACE (J. Berger, mgr.; agents, Stein & Leonard, Inc.)—Bert Laurence; Earl and Earl; Cutting and Fennel; Zella and Kent; Will and Mable Casper; The Hillmans; Dilks and Dilks; Miss Quinn.

BIJOU (Jos. Dougherty, mgr.; agent, U. B. O.)—Arthur Lavine and Co. In "The Flying Dreadnaught" featured Three Apollos; Freeman and Fiske; Knapp Brothers; Lawrence and Edwards; Jennie Curtis. Pictures.

PARK (F. G. Nixon-Nirdlinger, mgr.; booked direct)—Goldie Rhinehart and Co.; Saunders and Cameron; Miss Pange; Beauty and The Beast; Balio Brothers; Emery and Nodine. Pictures.

PEOPLES (F. G. Nixon-Nirdlinger, mgr.; booked direct)—Fisher and Haven; Kelly Bros.; Marionettes; Belows Temple; Hall Brothers. Pictures.

STANDARD (F. G. Nixon-Nirdlinger, mgr.; booked direct)—The Japs; White Yogi; Kleisel; Morgan Brothers and Mike; Jim Harkins. Pictures.

CASINO (Ellas and Koenig, mgrs.)—"Queens of Jardin de Paris."

TROCADERO (Sam M. Dawson, mgr.)—"Miner's Bohemians."

Al Reeves made several changes in his show during its stay here. New costumes were distributed. Dave Conroy replaced William Cahill in the Irish character role, and Edna Hill replaced Helen Evans as the principal shape feature.

Johnny Fields, who worked in stock here during the summer and later tried vaudeville with Frank Wakefield, joined "The Queens of Jardin de Paris" here to play the part previously filled by T. Duffy of the Orpheus comedy Four.

Billy Meck, formerly of the Meck & Reel agency here has joined partnership with I. Well, and they have opened a booking office in the Lippincott Building.

ATLANTIC CITY

By I. R. PULASKI.

YOUNG'S PIER (W. E. Shackelford, mgr.; agent, Ben Harris through U. S. O.)—Dr. Carl Herman, electrical, riot; Gus Williams, funny; Jack McKay, Scotch monolog, hit; "The Defaulter" (New Acts); Cal Dean & Letta Price, in "A Pleasant Mistake," excellent skit; Von Klein & Gibson, songs, very good; Gracey, musical, good novelty; Million Dollar Pier.

HIPPODROME (J. L. Young and Kennedy Crossan, mgrs.; agent, Jos. Dawson direct)—The Stillsons; The Fishers; Musical Reeves; Casting Bunbars; Winston's Sea Lions; M. P. CRITERION (E. N. Downs, mgr.)—M. P.; 11, songs.

STEEPLECHASE PIER (E. L. Perry, mgr.)—M. P. Pavilion of Fun. STEEL PIER (J. Bothwell, mgr.)—Murphy's "American Minstrels"; M. P. EXPOSITION (W. Z. Patno, mgr.)—M. P.; 11, songs.

Thursday night at the Apollo, Charles Frohman presented Marie Doré in William Gillette's new comedy entitled "Electricity." The first three days of the week were devoted to Thos. W. Ryley's production of "The Storm," a new dramatic play by Langdon McCormick. Next Monday Harry Kelly will appear in his new show which opened in Baltimore last week, called "The Deacon and the Lady." The Kelly show will play the first three days of the week, and will come in the last half in "A Thief in the Night."

The town is jammed full this week of G. A. R. veterans, Sons of Veterans, Ladies auxiliary and many other allied organizations of the G. A. R.

Percy Wenrich, with his brother-in-law bought a meat market here. The deal was pulled off last week when Percy was playing Young's Pier with Percy Connolly. Some of his folks live here. Percy spends his summers at Atlantic. Anyway he is the only member of the town alley who owns a real meat shop, and it is rumored that he sure does like his "cats."

Oreste Vessella the limelight musician and the much divorced husband who conducts the band on the Steel Pier, ran stout of the police regulations last week. It seems that with the opening of the shooting season Oreste was possessed of the desire to join the ranks of the sportsmen. So he procured gun and other paraphernalia and sallied forth. But he did not get far, for when requested to show his license he could not make good. So forthwith Oreste was pinched and fined. However, he has been retained on the Pier for an additional six weeks, but whether on account of the fine is not known.

Friday night the life guards who patrol the beach during the summer for the protection of the bathers, gave their annual ball and benefit on the Million Dollar Pier. Particular interest attached because of the prize offered for the identity of a "Masked Lady." This pretty miss led the grand march attired in a silken bathing suit of white and blue, the city colors.

BEAUMONT, TEXAS.

PEOPLES (Cox & McLean, mgrs.; Chas. E. Hogsdon, agent; rehearsal 1.30.)—Will Beam, very good; Adams and Lewis, exceptionally good; Donna Mayra & Co.; Bert Colfer, excellent; Mullane and Montgomery, good. VAUDETTE THEATRE (The Clemmons, mgr.; Billy Alwood, agent; rehearsal 1 o'clock)—Hicks and Hicks, good; Tom Reese, good; Toledo & Binton, excellent; Billy Scarborough, fair. WALKER.



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ORPHEUM (Fred Mason, mgr.; agent, L. B. O.)—Francesca Redding & Co. Ripon, Three Alvarettas, Niblo & Riley, Inez Lawson, Hill & Ackerman, Pinard & Manny, Rita Redmond, Verdin & Dunlap, Billy K. Wells, pictures.

HUB (Joe Mack, mgr.; agent, Fred Mardo).—Marie Camilla, Gertrude Fitzgerald, Fox & Blondin, Jack Dempsey, Heideberg Four, Langwood Sisters, Count La Gusta, pictures.

HOWARD ATHENEUM (Jay Hunt, mgr.; agent, Ed. Kelley).—Burlesque with M. M. Theise's Rollickers; house vaudeville bill, with Hanlon, Dean and Hanlon, The Brownings, Clayton and Lennie, Smith and Sparta, Marcita, King and Stage, Gertrude Carlisle, pictures.

CASTLE SQUARE (John Craig, mgr.).—Stock in the "Belle of Haslemere."

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WASHINGTON (Frank Brown, mgr.; agent, C. B. O.).—Jaynes and Jones, Buckley and Barry, The La Wards, Stone and Sheldon, George Bartlett, Harry Fraley, Bob McLaughlin, Ermina Stuart, pictures.

SCENIC-BOSTON (M. F. O'Brien, mgr.; agent, J. J. Quigley).—Nadell and Corbly, Hearn and Rutter, Josephine Long, pictures.

SCENIC-CAMBRIDGE (M. F. O'Brien, mgr.; agent, J. J. Quigley).—Murphy and Andrews, James R. Waters, Mansfield Bros., pictures.

MALDEN AUDITORIUM (W. D. Bradstreet, Jr., mgr.; agent, J. J. Quigley).—The Telegraph Four, George Lauder, Leslie Feathers, Palmer and Pomeroy, pictures.

IMPERIAL-SOUTH BOSTON (M. Lydon, mgr.; agent, Jeff Davis).—Billy Hall, Frank Heaney, pictures.

BROADWAY-SOMERVILLE (Milt Woodbury, mgr.; agent, Jeff Davis).—John E. Hayes, Bert Howe, 19-21; Billy Sully, Harry Edwards, pictures, 22-24.

UNIQUE (H. Washburn, mgr.; agent, Jeff Davis).—Harry Seymour, Agnes Truesdale, pictures.

PALACE (I. M. Mosher, mgr.; agent, National).—Raskin Trio, Michaels and Michaels, Netta Rice, Randolph and Lockhart, Joe Kelsey, Gladys and Wilbur, Elsie Trull, Two Mandys, Appleby, Goodrich and Pingham, James Murtha, pictures.

BEACON (Jacob Lourie, mgr.; agent, National).—Dave Lynn, Walter Reynolds, The Carenos, Ullvan Bros., William Cameron, Julia Tracy, Ed. Trin, Turner Bros., pictures.

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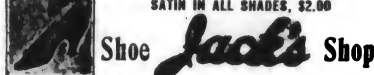
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William Casey, a cousin of the well-known Pat Casey of New York, has joined the Quigley forces, at the Boston office.

Twenty-four public rehearsals and concerts, have been announced as the program for the Boston Symphony Orchestra for their annual concert season in Symphony Hall. Max Fiedler is the conductor. With fifteen world known artists and 100 picked musicians, the thirtieth season of this organization, should be a record breaker. Mesdames: Emmy Destinn, Geraldine Farrar, Jeanne Jomelli, Kirby-Lunn, Nellie Melba (only appearance in Boston), Messrs. Ferruccio Busoni, Carlo Bononcini. Assisting artists, Messrs. Mischa Elman, Charles Gilbert, Josef Hofman, Francis MacMillen, Sylvain Noack, Alwin Schroeder, Heinrich Warnke and Anton Witke (first appearance in Boston). The public rehearsals are to be held on consecutive Friday afternoons from Oct. 7 to April 28. The concerts Saturday evenings to begin Oct. 8 and end March 24. Six dates to be omitted during this time.

Mechanics Exposition, with an old time Mechanics Fair, will hold away at Mechanics Building from Oct. 3 to 29. Among the exhibits will be Thos. A. Edison's inventions, the making of a daily newspaper, making of a Goodyear Well shoe and a magnificent Art Loan exhibit. The United States Marine Band through the courtesy of President Taft, will furnish the music for the first two weeks.

BALTIMORE.

SAVOY (Sol J. Saphier, mgr.; agent, Wm. Morris).—Wilfred Clark & Co., big favorite; Kennedy & Rooney, warmly received; Billy Dillon, had them going; Alsace & Lorraine, excellent; Major James Doyle, scored; Spencer Bros., good; Anna Arienne, usual; Burke's Dogs, fair; Savoygoph, good.

GAYETY (Wm. L. Bolloof, mgr.).—Al Reeves' Beauty Show.

MONUMENTAL (Monty Jacobs, mgr.).—"Cherry Blossoms," "Any Little Girl" and "Unneighborly Neighbors," the burlesques, show the company to advantage.

WILSON (M. L. Scharf, mgr.; agent, Joe Wood).—Kleen, Helen Carmen, Fox & Ward, Leo St. Elmo.

VICTORIA (Chas. E. Lewis, mgr.; agent, Wm. Josh Daly).—Russell, Jennie Edwards, Woodford's Animals, "Her Friend from Texas." Second half: Royal Venetian Band, Harry Gilbert, Valois Bros., Cummings & Glading.

BRIDGEPORT, CONN.

POLIS (Mgr. L. D. Garvey; agent, U. B. O.).—Monday rehearsal 10).—Ladri, good; Irene Romain, good; Lanton, Lucier and Co., fine; Four DeWolfs, good; Hickey Triplets, good; Two Pucks, big hit; Nell O'Brien and Co., very good.

BIJOU (Mgr. W. E. Smith; agent, U. B. O.).—Monday rehearsal 11).—Havel, good; Elsie Tuell, pleased; Romalo and Delano, very good.

EMPIRE (Mgr. B. Dobbs; agent, U. B. O.).—rehearsal 10.30).—Ten School Boys and Girls, great; Greater City Quartet, good; Wally Fitzgibbons, good. B. GLASNER.

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SHEA'S (M. Shea, mgr.; agent, U. B. O.).—La Maze, Bennett and La Maze, clever; Linden Beckwith, good; Chadwick Trio, good; The Geisha Girls, fine; Burnham and Greenwood, hit; The Little Stranger, good; Chas and Fannie Van Co., pleased; The Boys in Blue, hit.

ACADEMY (M. Eptin, mgr.; agent, Marcus Loew).—May Duryea & Co., well received.

FAMILY (Mgr. Wilbur; agent, Marcus Loew).—Sdonias Tramp, fair; Gladys Arnold and Co., good; La Noles, clever; Billy Falls,

fine; Scintilla, clever; Daye, Knight and Daye, pleased; Moss and Frye, hit. W. GEE.

CINCINNATI, O.

HARRY HESS, VARIETY'S Central Office, 107 Bell Block.

KEITH'S COLUMBIA. (H. K. Shockley, mgr.; U. B. O., agent; Sunday rehearsal 10).—Robert De Mont Trio opened strong; Carson and Willard, big laugh; Ernest Scharf, good; Eddie Leonard, assisted by Mabel Russell (New Act); Bowser, Hinkle and Co., sketch, good; Kathleen Clifford, clever, though hardly a feature act; Taylor, Kranzman and White, hit; Clown Zertho's Canine Comedians, very good.

EMPIRE (Edward Shields, mgr.; agent, S. C.; Sunday rehearsal 10).—Marvy Duo, good; Dean-Orr Sisters and Skeet Gallagher, fair, room to improve; Pat Reilly, "In the Days of '81," riot; Day's Country Choir, hit; Rubie Dickinson, scream; Chevalier De Loris, very clever.

PEOPLES (James E. Fennessy, mgr.).—"The Pennant Winners," ordinary show.

STANDARD (Frank J. Clemens, house agent).—"The College Widows," good.

CLEVELAND, O.

HIPPODROME (H. A. Daniels, mgr.; agent, U. B. O.).—Floeta Larella Sisters, novelty; Harry Breen, hit; Lisle Leigh and Co., good; Kelly and Kent, pleased; Mlle. Minnie Amato, headlines, attractive; Albert Hole, particularly good; Bedini and Arthur, good burlesque; Joseph Hart's Bathing Girls, features.

GRAND (J. H. Michaels, mgr.; agent, U. B. O.).—A. J. Farrell, good; Orville and Frank, extraordinary; Sperry & Ray, good; Plunkett & Ritter, fair; Thornton Friel and Co., nicely; Robinson Trio, hit.

PROSPECT.—Tolette, clever; Delany and Wohlsam, won favor; Stop, Look and Listen, fine; Shannon and Morris, pleased; Glenn Burt, fair; Cornalia and Wilbur, clever.

STAR (Drew & Campbell, mgrs.).—"The Passing Parade."

EMPIRE (Ed. McArdle, mgr.).—"Midnight Maids."

WALTER D. HOLCOMB.

COLUMBUS, O.

KEITH'S (W. W. Prosser, mgr.; agent, U. B. O.; Monday rehearsal 10.30).—Marcos, interesting; Streub Sisters, good; Arthur O'Brien and Co., did well; Helen Shipman, well liked; The Woodwells, clever. GRAND (Ira A. Miller, mgr.; agent, Coney Holmes; Monday and Thursday, rehearsal 11.30).—Geo. Daum, good; Happy Bob Pell, pleased; Smith and Delt, pleasing; D. T. Maude and Co., entertaining; Countess Leontine did not appear on account sickness. PRINCESS (Edw. Browning, mgr.; agent, Gus Sun; Monday and Thursday rehearsal 10).—Dare Bros., good; Mr. and Mrs. W. J. Carpenter, fine. COLUMBUS (Thompson Bros., mgrs.; agent, Columbus Vaudeville Agency; Monday rehearsal 10).—Marvete Sherard, fair; Sousa and Stevens, good; Stuart and Humes, excellent; Chas. Mack, well liked.

"LITTLE CHARLEY."

DAVENPORT, IA.

AMERICAN (C. E. Berkell, mgr.; Wm. Morris, agent; rehearsal Monday 12.30).—Consul, established record for house; Frank Bush, good; Datto-Fries Trio, fair; Kimball and Donovan, merit; Juggling Mathews; Klein and Clifton, clever.

DES MONIES, IA.

ORPHEUM (Henry Sonnenberg, mgr.; rehearsal Sunday 10.45).—Excellent bill and business. "Ballet of Light," feature, spectacular; "The Devil, the Servant and the Man," well received; Onido Duro, hit of show, with his piano-accompaniment; Nellie Nichols, medley reviews; Harry Fentelle and Viola, S. & D.; Duffin, Redcay, acrobats, unusually good; Melrose and Kennedy, pleasing.

MAJESTIC (Everett Hays, mgr.; agent, S. C.; rehearsals Sunday 10.30).—Good business, fair show; Willard and Bond, feature, well received; Ethel Whitesides and pickaninies, liked; Omil Trio, h. f.; Edna Linden in "His Day Off," took well; Kelsey's Marionettes, pleasing. JOE.

ERIE, PA.

COLONIAL (A. P. Weschler, mgr.; agent, Gus Sun; rehearsal Monday 10).—La Dora and Warner Troupe, clever; Eddie and Mae Shaw, excellent; Shubert Musical Trio, big hit; Sophie Everett Co., amusing; Morrissey and Rich, big laugh; Russian Balalaika Orchestra, very fine. ALPHA (E. H. Surken, mgr.; agent, Marcus Loew; rehearsal Monday 10).—Walter Fleming, clever; Senbury Duo, well received; All Hunter and All, good; Pearl Allen and Co., excellent; Theo. The Balloon Girl and Dancing Dandies, went big.

HAPPY HOUR (D. H. Connelly, mgr.; agent, Geo. Ver Beck).—Bob Wingate, good; Thatcher and Alpha, clever. H. H. MIZNER.

EVANSVILLE, IND.

NEW GRAND (David Beehler, mgr.; Orpheum Circuit).—Arthur Bernardi, marvelous; Harlan Knight & Co., did stage, good comedy; Melnotte Twins and Clay Smith, very clever; Fred Gillman, good; Borani and Navarro, comedy, success; Nucca & Eldred, much applause. OBERDORFER.

FALL RIVER, MASS.

BIJOU (L. M. Boas, mgr.; agent, direct; rehearsal Monday 10).—19-21, Lily and May Burns, excellent; Kauffman and Graff, very good; Howard and Linder, good. 22-24, Barry and Mildred; Dotson and Lucas.

PREMIER (L. M. Boas, mgr.; agent, direct; rehearsal Monday 10).—19-21, Marzello and Wolf, good; Heusel and Walsh, very good; Dean and Subley, very good. 22-24, The Great Western; Lew Harvey; Loring and Parquette. PALACE (Wm. B. Stecker, mgr.; agent, U. B. O.; rehearsal Monday 11).—19-21, La Losca, good; Grimm and Satchel, very good; Barnes Reming and Co., good. 22-24, Al and Fanny Stedman; Nina Esphay; Romalo and Demalo.

NOTE.—The Savoy Theatre, Julius Cahn, lessee and mgr., will open Monday, Sept. 26th, with Sheedy's Vaudeville.

EDW. F. RAFFERTY.

FORT WORTH, TEX.

MAJESTIC (Interstate, Agent, T. W. Mulally, mgr.) Week 12. Don & Mae Gordon Trio, hicycle; Barrett & Earle, sketch; Venetian Four, musical; Joe Cook, Nadje; Watson & Dyer; Harry & Kate Jackson, all good.

IMPERIAL (W. H. Ward, mgr.) Week 12. Twin City Quartet, good; Foley & Earl, dancers; Eggleston & Smith; May Collins; Clarence Able, singer.

The new Majestic is rapidly nearing completion. It should be ready about Nov. 15.

I. K. F.

HARTFORD, CONN.

POLIS (O. C. Edwards, mgr.; agent, U. B. O.; Monday rehearsal 10).—The Five Armadas, big hit; "Chesterfield," posing horse, went well; Claud and Fanny Usher, funny; Benham and Snowden, scored heavily; Barnes and Bessie, great; Minnie St. Claire, scream; The Arnard Brothers, strong dosing.

HARTFORD (Fred P. Dean, mgr.; agent, James J. Clancy; rehearsals Monday and Thursday 11).—Countess Leontina, excellent; Spissel, Ladella and Engle Co.; (new acts) Florence Pendleton and Co., funny; Meyer and O'Donnell, good dancers; Bob Milo, hit.

R. W. OLMSTED.

JAMESTOWN, N. Y.

LYRIC (H. A. Deardourff, mgr.).—Wilhelmi and Imperial Yacht Orchestra, fine; Una Wesley and Co., funny; Mercedes Lorens, good; D'Alma's, animals, clever; The Marshals, pleased. L. T. BERLINER.

LINCOLN, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Monday 6 P. M.).—The Balzans, funny conjuring, some clever painting is shown; Fred Watson, good; Brown and Hodges, cartoons, ordinary; Smith and Campbell, good comedy; Marlon Murray and Co., head, capable; Three White Kuhns, first applause honors; Mareena Navarro and Mareena, equilibrists, went big in closing spot.

LEE LOGAN.

LOS ANGELES, CAL.

ORPHEUM (Martin Beck, General Manager. Agent Direct, Monday Rehearsal 10) Week 12. Lovenberg Operatic Company, very good; J. C. Nugent, sketch, capital; Flanagan & Edwards, amusing; Harvey-Devora trio, dancers, clever; Holdovers—Lou Anger; Greene & Armstrong; "Bama Bama Girls," Stepp, Mehlinger and King.

LOS ANGELES (Geo. A. Boyer, mgr.; agent, S. C.; Monday Rehearsal 11).—Henry Lee headline, exceptionally good; Will Davis, monologist, entertaining; Alice Mortlock & Co., sketch, took well; Scott Bros., equilibrists, adroit; Zinell & Boutelle, good; Alfaratta & Simmons, Ryan and Worth, dancers, fair.

LEVY'S (Al. Levy, mgr.; agent, L. Behymer, Monday rehearsal 10).—Doses & Borel, singers, hit; Bob. Albright, pleasing; Grace Belmont, singer, winsome; Countess Rossi, favorite. EDWIN F. O'MALLEY.

LOWELL, MASS.

HATHAWAY (John I. Shannon, mgr.; agent, V. B. O. Monday rehearsal 10).—"Kinety Kids," big hit; Kuma Family, good; Edna Ruby, imitation, big; Buff and Walsh, dancing, good; Caswell, Leigh and Griffin, pleased; Willson and Doyle, very good. M. P. JOHN J. DAWSON.

MOLINE, ILL.

FAMILY (Harry Sodin, mgr.; W. V. A., agent; rehearsal Monday 1 P. M.).—Two a day not being satisfactory, a change back to three a day is announced. Caesar Rivoli, opened strong in his "Scandal in a Restaurant," portraying seven characters; also good impersonations.

MONTREAL, CAN.

ORPHEUM (Geo. F. Driscoll, mgr.; agent, U. B. O.).—Edwin Stevens and Co., artistic success; Chip and Marble, immense hit; Quinlan and Richards, very good; Four Melody Lane Girls, took well; Connolly and Griffin, went big; Belleclair Brothers, big hit; Billy Smythe, good; Great Jackson, clever.

MUNCIE, IND.

STAR (Ray Andrews, mgr.; agent, Gus Sim; rehearsal Monday 10.30).—Fields & La Adella, very pleasing; Fred J. Wilbur & Co. (hit); The Brooklyn Comedy Four, fair; 5 Aerial Boies, big. GEO. FIFER.

NEWARK, N. J.

PROCTOR'S (R. C. Stewart, mgr.; rehearsals Monday 9).—Edna May Spooner & Co., well received; Gratt Westin & Co., very clever; Sharkey, Geisler & Lewis, big hit; York & Adams, provoked laughter; Al. White's Jolly Jiggers, great; Montrell, very good; May Crawford, good; Black & White, good. EMPIRE (Sam T. Jacks Own Co.; Waldmann; "The Rollicking Girls."

NEW HAVEN, CONN.

POLIS (S. Z. Poll, prop. F. J. Windisch, mgr.; U. B. O., Monday rehearsal 10).—Neil O'Brien, great; The Satsuma Troupe, big; Cross & Josephine, good; Fairman, Furman and Fairman, hits; Goldsmith and Hoppe, Franklin Twins and Gee Jays, Manikin, did well. E. J. TODD.

NEW LONDON, CONN.

LAWRENCE (Sam Messing, mgr.).—19-21, Sarah Brandon and Co., very clever; Morline, ventriloquist, well received; Thompson and Carter, very good. 22-24, R. G. Willard and Co., Lawrence and Wright, Corey.

ORPHEUM (Bullock and Davis, mgrs.).—19-21, Brant and Lorens, a and d, fair; Picaro Troupe, one of the best acrobatic acts ever seen. 22-24, T. Hodges and Launchmere, Harrigan and Giles.

EMPIRE (Empire Amusement Co., mgrs.).—19-21, Rogers and Dorman, b. f., pleased; Loraine and Dudley, very clever; Allen Mack, ill. songs, fair. S. M. P.

NEW ORLEANS, LA.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; Monday rehearsal 10).—Burt Shepherd, Australian whip manipulator, splendid; McDonald, Crawford and Montrose, dancers, dainty; Francis Stafford and Co., exceedingly clever; Grover and Richards, went over swimmingly; "Swat Milligan," scored; Boudini Bros., acrobats, none better heard here; Joe Jackson, European tramp cyclist.

AMERICAN (James R. Cowan, mgr.; agent, William Morris; Sunday rehearsal 10).—Marie Maxine, soubrette, doing nicely; Callahan and Cain, found favor; Russell and Gray, tumultuous reception; DeMatoes, prestidigitators, dandy number for the small time.

WINTER GARDEN (Israel and Leopold, mgrs.).—The presentation of "Pinafore" is the standard usually maintained by the Winter Garden's stock burlesque organization.

MAJESTIC (L. E. Sawyer, mgr.).—Tyson Extravaganza Co., vaudeville and pictures.

HAPPY HOUR (Al. Durning, mgr.).—Lew Wilson, yodler; Serpas and Nogues, comedians; Warrell and Kenny, dancers; May Dunn, singer. O. M. SAMUEL.

NIAGARA FALLS, N. Y.

ARCADE (B. Goodman, mgr.; agent, Gus Sun Co.; Monday rehearsal 10).—Nalda and Co. decided hit; Hennings, Lewis & Hennings, a very laughable; Bert & Emma Spers, clever; Frank Montgomery Trio, encored; Four Southern Girls, good; pictures.

LUMBERG'S (H. Lumberg, mgr.; agent, G. H. Ver Beck; Monday rehearsal 10).—Belle Italia Troupe, well received; Billy Fordy, fair; Larriette, h. pictures.

MAJESTIC (Jennie K. Shields, mgr.).—Moving pictures.

COLISEUM (Mr. Marcy, mgr.).—Vaudeville and pictures. Closed last week to be reopened as skating rink.

ELITE (E. J. Hauck, mgr.; agent, Griffin Circuit; Monday rehearsal 1 P. M.).—Arthur & Jeanet, Contortion act; Valenta, "One Man Band"; Dot Davidson, soubrette; pictures. B. E. O.

NORFOLK, VA.

COLONIAL (S. C. Donalds, mgr.; U. B. O.; rehearsal 10 Monday).—Vissochi Brothers, score; Rae and Brosche, success; Jerge and Hamilton, fair; "What Happened in Room 44," hit; Richards, great; Bonita, Lew Hearn and Co., hit of hill; Fred St. Onge Troupe, good.

MAJESTIC (Otto Wells, mgr.; Norman Jeffries, agent).—Sept. 19-21; Lady Carmen, excellent; Billy Burton, excellent; Allen, Delmaine and Harold, good.

ORPHEUM (S. B. Butler, mgr.; Norman Jeffries, agent).—Sept. 19-21. LeClairs Ponies, excellent, Roma Duo, fine; Florence LaVerne, good.

NORWICH, CONN.

POLIS (H. H. Bliss, mgr.; James Clancy, agent; rehearsal Monday 8.30).—19-21, Madden-Fitzpatrick, headlines, fine; Klare and Ward, very good; Johnston and Tally, singers, first stars; Duff and Walsh, dancers, clever; Keno, Walsh and Melrose, very clever. 22-24, Leslie Thurston, Percy Waram and Co., Joe and Deoley, Camille Trio, Lewis and Chapin.

AUDITORIUM (J. T. Egan, mgr.; U. B. O., agent; rehearsal Monday 11).—19-21, "The Laughing Horse," headliner, scream; West and Jolly, fine act; Von Molite and Frank, good. 22-24, Loraine Dudley and Co., Rogers and Dorman, Janette Girard, "Laughing Horse" (holder).

When answering advertisements kindly mention VARIETY.

RIGOLETTO BROS.

Opened at the ORPHEUM, BROOKLYN THIS WEEK (Sept. 19)

BIG SUCCESS

NEXT WEEK (Sept. 26), ALHAMBRA, New York

BREED (C. E. McNulty, lessee and mgr.)—M. Pana, ill. songs; Helen Jose, ill. songs, pleased; Eugene Calkins, ill. songs, very good. F. J. FAGAN.

OAKLAND, CAL.

ORPHEUM (Martin Beck, gen. mgr.; agent direct)—George Auger, Kalmor & Brown; Jack Artols Duo; Blison City Four; Holdovers "Top O' the World Dancers"; McKay & Cantwell; Mr. and Mrs. Erwin Connelly; Krags Trio.

BELL (Jules Cohn, mgr.; agent, S. C.)—Grey & Peters; Bockman & Gross; Manuel Romain & Co.; The Mayvilles; Al. Lawrence; Zerell Bros.

BROADWAY (Guy Smith, mgr.; agent, Bert Levey)—Lucier & Ellsworth; Willisich; Clause & Radcliff; Great Tait & Co.

CENTRAL (E. Price, mgr.; agent, Bert Levey)—Three Froyers; Geo. Clancy; Laveta Rhodes; Bonny and Freeman.

IDORA PARK, Ellery's Italian Band.

OMAHA, NEB.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; rehearsal Sunday 10)—George Eban, in "The Sign of the Rose," hit of hit; Westworth, Vesta and Teddy, clever; Lillian Ashley, pleased; Delmore and Danell, good; Orblen Havel and Bessie Kyle, did nicely; Dale and Boyle, well liked; Lyons and Yosco, big hit; Five Olympians, excellent.

AMERICAN (Wm. Morris, gen. mgr.; agent, direct; rehearsal Monday 12)—Extra good bill. Mile, Miss Minar, in "Paris By Night," very good; Adalade Keim and Co., well received; Harry Mayo, well liked; Keough and Francis, good; Wm. O'Brien Troupe, clever; Nevins and Gordon, pleased; Willis Holt Wakefield, taking the applause of evening; Charles Case, did not appear on account of illness.

GAYETY (E. L. Johnson, mgr.)—"Bowery Burlesquers," another good looking and well dressed show; standing room only.

PARLOR (Otto Hanson, mgr.)—Founce and Founce, Philllips and Evelyn; pictures; business good.

CAMERAPHONE (M. M. Aronson, mgr.)—Hanah, Putnam, Leslie and Carter, mgr.; doing good. BURCHAM.

Ak-Sar-Ben Carnival 28-8.

PATERSON, N. J.

EMPIRE (A. M. Bruggemann, mgr.; H. J. Buggemann, res. mgr.)—"The Kingsbury," very good; Valerie Bergere, Players in considerable applause; Rosalie Sisters, good; Marion & Claude Cleveland, nicely; Greater City Four, better dancers than singers; Bragan Bros., pass.

FOLLY (Joseph E. Pine, mgr.)—Pat White and his Gaiety Girls, clean comedy. VAN-ARNOT.

PORTLAND, ME.

CONGRESS (E. H. Geratle, mgr.; agent, Quikley; rehearsal Monday 10.30)—Harry L. Schroder, entertaining; "The Kingsbury," laugh provokers; Brooks & Kingman, bright DeGrande & McClellan, good.

PORTLAND (J. W. Greeley, mgr.; agent, U. B. O.; rehearsal Monday 10)—Hoyt & McDonald, classy; Millard Watson, very big; Davis & Cooper, took well; Annie Warren, nicely; "Models of Paris," tremendous drawing card. HAROLD C. AREN.

PORTLAND, ORE.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; week 12)—Howard and Howard, scream; "Baseballite," excellent comedy; Tom Smith and "Peaches," fair; Marie Fenton; Ben Beyer and Bro.; Fred Singer; Cavana. GRAND (Frank Coffinberry, mgr.; agent, S. C.)—Saad Dahduh Arabs, clever; Venetian Street Singers; Harry D. Crosby and Co.; Jenny Cats and Monks; Hallen and Hayes; The Grazers.

PANTAGE'S (John A. Johnson, mgr.; agent, direct)—Four Regals, excellent feature; Custer and Jones; Cameron and Gaylord; Paris Green; Six Musical Spillers. W. R. B.

PORTSMOUTH, O.

ORPHEUM (R. R. Russell, mgr.; agent, Gus Sun; Monday rehearsal 10)—Frankford, fair; Four Crohvinis, good; Vernon, unsatisfactory; John T. Norton Co., pleasing. Majestic, formerly booked by Morris Chicago office, has been sold to Malar & Reineger, who will remodel same and place it on the Holmes time.

F. E. GORDON.

READING, PA.

ORPHEUM (C. C. Egan, mgr.; agent, U. B. O.; Monday rehearsal 10.30)—Kelly & Bartlett, good; Felber & Small, excellent; Redway & Lawrence, neat; Hayt, Lessig & Co., meritorious.

PALACE (W. K. Goldenberg, mgr.; agent, Bart McHugh; Monday rehearsal 10.30)—Nelson, good; Kathryn Kay, pleased; Loro

& Payne, well liked; Williams & Hilda, good; The Torleys, well received. GRAND (C. G. Keeney, mgr.; Monday rehearsal 10.30)—Joe Nicol, LeRoy & Paul, Roach & Hart, 3 singing & Dancing Girls. G. R. H.

ROCK ISLAND, ILL.

MAJESTIC (J. P. Quinn, mgr.; W. V. A., agent; rehearsal Monday 1 P. M.)—Mme. Helene Hardys, well received; Rafayette's Dogs, good; Sully Bros., fair; Joe Flynn, good. The annual Rock Island Exposition drew all week. Herr Albert Bears caught crowds; Araki Japs, excellent; Ranza and Arnold, good. SHARON.

SAGINAW, MICH.

JEFFERS (W. A. Rusco, res. mgr.)—Owen and Collier, musical, open show, fair; Lacy Simpson and Mabel Douglas, clever, singing and dancing; Obrieta Sisters, good, dancing, very spectacular; Ellis-Nowland, "Fun in a Fire House," in two scenes employing twelve men acrobats, good; Arthur Deming, hit of bill. MARGARET GOODMAN.

SALT LAKE, UTAH.

ORPHEUM (Martin Beck, gen. mgr.; agent, direct; week 12)—Annette Kellerman, big; James Thompson, hit; Edwards Davis & Co., beautiful stage setting; Hayward and Hayward, scream; Mullin Trio, musical, good; Palfrey and Barton, cyclists, fine; Maybelle Baker, prima donna, well received. SHUBERT (Max Florence, mgr.; 3d week)—Andre, magical; Mr. and Mrs. Morrell, sketch, well received; Victor Gillam, cartoonist, fine; Emil Johnson, banjoist, good. OWEN.

SAN DIEGO, CAL.

QUEEN (E. J. Donnellan, mgr.; agent, S. C.; Monday rehearsal 10; week 12)—Viola Crane & Co. in "The Third Race," good; Harry Tauda, equilibrist, very clever; Geo. B. Alexander, hit; Harry and Katharine Mitchell, songs and piano playing, good; Anita Diaz Monkeys, very laughable. Pictures.

PRINCESS (Fred Ballian, mgr.; agent, Bert Levey; Monday 1)—La Salle Trio, acrobats, good; Fanny Donnan, comedienne, well received; Harrison Bros., applauded. Pictures. PICKWICK (E. M. Drukker, mgr.)—Pictures.

GARRICK (J. M. Dodge, mgr.)—Sept. 16, 17, 18, Pictures of the Taft-Diaz meeting. EMPIRE (Roy Gill, mgr.)—Pictures. JEWELL (Ray Sauve, mgr.)—Pictures. RAMONAS HOME (T. Getz, mgr.)—Electrical show "Maison Life." DALEY.

ST. LOUIS, MO.

By FRANK E. ANFENGER. COLUMBIA (Frank Tate, mgr.; agent, Orpheum Circuit)—Hugh Lloyd; Toma Hanlon, Donald and Carson; Gruber's animals; Douglas and Moscrop Sisters; "The Code Book"; Raymond and Caverly; Maud and Gladys Finney.

PRINCESS (Dan. S. Fishell, mgr.; agent, William Morris)—"Cleopatra En Masque"; The Coopers; Frederick Bowers and Co.; Rice and Walters; Maud Lacey, Hall and Co.; Beth Delmore, and La Petite Adelaide and J. J. Hughes in "The Poster's Dream." STANDARD (L. L. Reichenbach, mgr.)—"The Wise Guy in Society." GAYETY (Frank V. Hawley, mgr.)—"Dainty Duchess."

COLONIAL (Harry R. Overton, mgr.)—Mr. and Mrs. Frank Daniels; Mrs. Peter Maher and her Lilliputian comedians; Rondas and Booth; Mabel Ellaine Jacobs and Sardelle. CENTURY (P. Short, mgr.)—"Three Twins."

NOTES.

Great Davenporters are the headliners at Lemps' Carnival this week.

A new \$500,000 theatre is rumored for Olive and Grand near the New Princess theatre.

The leasehold on the Princess was recorded last week and it shows the rental from the Mid-City Realty company to Fishell Brothers and Carpenter for a term of 15 years, averages about \$16,000 a year.

SYRACUSE, N. Y.

GRAND (Mgr. Joseph Pearlstein; agent, U. B. O.; rehearsal Monday 10)—Clara Ballerini, opening, well received; Donahue and Stewart, singing and dancing, comedians, eccentric dance, endorsed generously; Lawrence Crane, good; Amy Butler and her four comedians, gingers act, full of life and bunches of good music, decided hit; Julius Steger & Co., headlined "The Way to the Heart"; the sketch is in a class of its own. Avery and Hart, colored; Winston's Seals, well received. CRESCENT (Mgr. John J. Breslin; rehearsal Monday 10)—Gehan and Spencer did fairly well; Ralph Whitehead and Frances Rubens, entertaining; G. Harris Eldon and Bessie Clifton in sketch, much favored.

TORONTO, ONT.

SHEA'S (J. Shea, mgr.)—Gertrude Hoffman and her big company scored strongly; Porter J. White & Co. in sketch, a success; Three Swell Singers, clever; McPhee and Hill, funny; Burns and Fulton, novel; Gordon and Marx a scream. M. P. GAYETY (T. R. Henry, mgr.)—"The Queen of Bohemia," bright and novel show. STAR (F. W. Stair, mgr.)—Dane Marlon, big local favorite, had a fine reception with his good "Dreamland Burlesques." MAJESTIC (Peter F. Griffin, mgr.)—Behman's Circus, big novelty; Hyde and Raymond, good; The Skatelles, novel; Sam Richards, hit; Gomlay and Keenan, pleased. M. P. YONGE STREET (Geo. F. Moran, mgr.)—Claude Austin, good; Palmer and Lewis, up to the standard; Kerner and Brown, did well; Willis and Gilbert, pleased. Pictures. HANLEY.

WASHINGTON, D. C.

CHASE'S (H. W. DeWitt, mgr.; agent, U. B. O.; rehearsal, Monday 11)—Lasky's "Photo Shop," hit; Paul Seldom's "Poema in Marble," very artistic; Merrill and Otto, went big; Marshall Montgomery, excellent; Jarro, entertaining; Pantzer and McDonald, pleased. Pictures.

COSMOS (A. J. Brylawski, mgr.; agent, Norman Jeffries; rehearsal, Monday 9)—Metropolitan Minstrels, hit; O'Connor Trio, scored; Billy Dale, clever; Carver and Oliver, pleased; E. Winchester, very good; Eva Thatcher, did nicely; Sytz and Sytz, clever; Tom Kerr, good. Pictures.

CASINO (A. C. Mayer, mgr.; agent, Wm. Morris; rehearsal, Monday 10)—"The Operator," big; Lee Tung Foo, decided hit; McDonald Bros., nicely; Lawrence Wilson, scored Evelyn Ware, fair; Fiske and McDonough, good. Pictures.

MAJESTIC (F. R. Weston, mgr.; rehearsal, Monday 11.30)—Anderson Twin Sisters, hit; Great Buckners, sensational; Rogers and Pearce, scored; Jeannette Germain, well received. Pictures.

NEW LYCEUM (Eugene Kernan, mgr.)—"The Cozy Corner Girls." GAYETY (George Peck, mgr.)—Clark's "Runaway Girls." EDWARD DOMBHART.

WHEELING, W. VA.

APOLLO (H. W. Rogers, mgr.; agent, S. C.—Ana Eva Fay, drawing card, great; Dilla and Templeton, very good; Zeno and Mandel, exceptional ability; Jack Hawkins and Co., well liked. C. M. H.

YONKERS, N. Y.

WARBURTON (Jos. E. Schanberger, mgr.; agent, Ed. S. Keller; Monday rehearsal 10.30)—Violet Black & Co., big scream; Edwards, Van & Tierney, hit; Ruby Raymond & Co., went big; Otto & Jules Viola, very good; Hanks-Breazeale Duo, appreciated; Shields & Rodgers, good; Miller & Lyle, finish well. Pictures.

ORPHEUM (Sol. Schwartz, mgr.; agent, U. B. O.; Monday and Thursday rehearsals 12)—15-17, Dean & Price, hit; Al F. Hawthorne & Co., very good; Farley & Clare, good dancing; 19-21, Marion & Jessie Standish, excellent; William Friend & Co., big laughs; Davis & Scott, fairly well. Pictures. SQUARE (Ed. Rowlands, mgr.; agent, direct)—Wm. Greene, juggler; Kreiger, magician; pictures. CRIS.

YOUNGSTOWN, O.

PARK (John Elliott, mgr.; F. Nixon, agt.)—Totito and Co. in unique equilibristic act; Perry and Elliott, snappy singing and comedy specialty; Bessie LaCount, clever character comedienne; Watson and Little, pleasing playlet; Military Four, bright quartet; Ethel Van Orden and Co. in laughable playlet; Wolf, Moore and Young, classy singing and dancing. Blockson and Burns, funny eccentric comedy acrobats. The orchestra, under the direction of J. Edwin Liebman, feature.

The Park will continue vaudeville with occasional high class dramatic and musical productions which will break in on the vaudeville bills. C. A. LEEDY.

TO MANAGERS

SIRISCHIEVICH begs to announce that he is the only Impresario of the act called "LES CADETS DE GASCOGNE," as Mr. Theodore Durantion is not with them any more.

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"TOM WALKER ON MARS"
 Everybody Says Better Than "Devil and Tom Walker" and That's Going Some
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 Sept. 26, Hathaway's, Lowell
 Oct. 3, Auditorium, Lynn.
JACK LEVY, Exclusive Representative
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 Presenting their NEW SUCCESS **"THE COMMERCIAL DRUMMERS"**
 NEXT WEEK (Sept. 26), POLI'S, BRIDGEPORT 16 MINUTES IN "ONE" **MAX HART, Manager**

VARIETY ARTISTS' ROUTES

FOR WEEK SEPT. 26

WHEN NOT OTHERWISE INDICATED.

(The routes here given, bearing the dates, are from SEPT. 23 to OCT. 2, inclusive, dependent upon the opening and closing days of engagement in different parts of the country. All addresses below are furnished VARIETY by artists. Address care newspapers, managers or agents will not be printed.)
 "B. R." after name indicates act is with Burlesque Show mentioned. Routes may be found under "Burlesque Routes."
 "C. R." after name indicates act is with circus mentioned. Route may be found under "Circus Routes."
 ROUTES FOR THE FOLLOWING WEEK MUST REACH THIS OFFICE NOT LATER THAN WEDNESDAY MORNING TO INSURE PUBLICATION.

A
 Abbott & Alba Brinkmans Bermidj Minn
 Adair Art Academy Chicago
 Adams Edward B Apoll Vienna
 Adams Billy 39 Milford Boston
 Adams & Lewis 106 W Baker Atlanta
 Adams Milt Hastings Show B R
 Admont Mitzel 3285 Broadway N Y
 Adonis Chases Washington
 Ahearn & Malcolm Norwich Conn
 Aiken Bros 234 Bedford Fall River
 Aikens Great 2219 Gravier New Orleans
 Aitken Jas & Edna 967 Park av N Y
 Alberts Lee 14 Frobel 111 Hamburg Ger
 Albani 1695 Broadway N Y
 Aldines The 2022 Cottage Grove Chicago
 Aldrich Blanche Athens Ga
 Alex Lynn Mass
 Alexander & Bertles 41 Acre Lane London
 All Hunter and All Clanude Pl Jamaica N Y
 All Sidi 909 Spring Pittsburgh
 Allaire & Jeans 85 John Fall River
 Allen Joe Robinson Crusoe Girls B R
 Allen Leon & Bertie 118 Central Oshkosh Wis
 Allen Marie Columbians B R
 Allfnei Joseph 422 Bloomfield Hoboken N J
 Allison Mr & Mrs Orpheum New Orleans
 Alonz 63 W 36 N Y
 Alpine Troupe Forepaugh Sells C R
 Alpha Troupe Orpheum Duluth
 Alrona Zoeller Trio 268 Hemlock Bklyn
 Alton Ebel 1532 Belmont Av Seattle
 Altus Bros 128 Cottage Auburn N Y
 Alvarados Goats 1235 N Main Decatur Ill
 Alvaretas Three Savoy Fall River
 Alvas The 301 E Wash Springfield Ill
 Alvin Bros Bijou Decatur Ill
 Alvin & Zenda Lyric Robinson Ill
 Alvino & Rialto Red Mill Vincennes
 Alquist & Clayton 545 Bergen Bklyn
 American Newsboys 2636 N 31 Phila
 Ames & Cobett Kelthas Pawtucket R I
 Amsterdam Quartette 131 W 41 N Y
 Anderson Gertrude Miss N Y Jr B R
 Anderson & Anderson 820 Dearborn Av Chicago
 Anderson & Ellison 3603 Locust Phila
 Anderson Four National Htl Chicago
 Andrews & Abbott Co 3062 Morgan St Louis
 Araki Troupe Haag Show C R
 Arberg & Wagner 511 E 78 N Y
 Ardelle & Leslie 19 Broeze Rochester
 Arlington Billy Golden Crook B R
 Arlington Four Temple Rochester
 Armond Grace 810 Dearborn Av Chicago
 Armond Ted V Scenaders B R
 Armstrong Ellis H Wildwood N J
 Armstrong & Clark Muskegon Mich Indef
 Armstrong and Verne Royal Wellington N Z
 Arnold & Rickey Owego N Y
 Arthur Mae 15 Unity Pl Boston
 Atkinson Harry 21 E 20 N Y
 Atwood Warren 111 W 31 N Y
 Aubrey Rene Runaway Girls B R
 Auer S & G 418 Strand W C London
 Auger Geo W 12 Lawrence Rd So Ealing Eng
 Austin & Klumker 5110 E Phila
 Avery W E 5006 Forestville Chicago

Bandy & Fields 1509 La Salle Av Chicago
 Banks Geo S Millerville Mass
 Bannan Joe Girls from Happyland B R
 Bantas Four Columbians B R
 Baraban Troupe 1304 5th Av N Y
 Barbee Hill & Co 1262 Nat Av San Diego
 Barber & Palmer American Omaha Indef
 Barkotts Show Dixon Ill
 Barlows Broadway Fair Qt Barrington Mass
 Barnes & Crawford Polls New Haven
 Barnes & Barron Orpheum Denver

SUGENE C. PAUL P.
Barnes and Barron
 Orpheum time booked by A. E. Meyers.

BARNES AND BARNES
 "UNCLE HIRAM AND AUNT ALVIRA,
 From Posey Co., Indiana."
 Next Week (Sept. 25), Majestic, Waco, Texas

Barrington M Queen of Jardin de Paris B R
 Barron Geo 2002 5 Av N Y
 Barry Sisters 77 Bay 32 Bklyn
 Barry & Hack 761 Windlake Milwaukee
 Barry & Halvers Bay 7 Bath Beach L I
 Barry & Richards Dingmans Ferry Pa
 Bartell & Garfield 2699 E 33 Cleveland
 Barto & McCue 819 N 2 Reading Pa
 Barton, Joe Folies of the Day B R
 Bawett Mortimer 270 W 29 N Y
 Bates & Neville 57 Gregory New Haven
 Baum Will H & Co 97 Wolcott New Haven
 Baumann & Ralph 300 Howard Av New Haven
 Baxter Sidney & Co Lyric Chattanooga
 Bayfield Harry Forepaugh-Sells C R
 Bayton Ida Girls from Happyland B R
 Be Ano Duo 3442 Charlton Chicago
 Beaman Fred J Hudson Heights N J
 Beardsley Sisters Union Htl Chicago
 Beaugarde Marie Merry Whirl B R
 Behler Agnes Dreamlanders B R
 Behrend Musical 52 Springfield Av Newark N J
 Belmel Musical 340 E 87 N Y
 Bell Arthur H 488 12 Ac Newark N J
 Bell Boy Trio Sheas Buffalo
 Bell Norma Bowery Burlesquers B R
 Bell & Richards 211 E 14 N Y
 Belle May Robinson Crusoe Girls B R
 Bellemontes The 112 5 Av Chicago
 Belmont Joe 70 Brook London
 Belmont Florence Girls from Happyland B R
 Benn & Leon 220 W 38 N Y
 Bennett Sam Rose Sydell B R
 Bennett & Marcello 206 W 67 N Y
 Bennett Bros 330 E 66 N Y
 Bennett Sisters Vaudeville Ottumwa Ia
 Bentley Musical 121 Clipper San Francisco

Benton Granby & West Saratoga Htl Chicago
 Benton Ruth Big Banner Show B R
 Berger Anna Miss N Y Jr B R

Vera Berliner
 VIOLINIST,
 Booked Solid until January.

Bernhard Hugh Bohemians B R
 Bertina & Brockway 311 3 Av N Y
 Beverly Sisters 5722 Springfield Av Phila
 Beverly & West 262 Delaware Buffalo
 Bevins Clem Rollickers B R
 Beyer Ben & Bros Orpheum Salt Lake
 Bicknell & Gibney 243 S East Av Oak Park Ill
 Bimbos The 604 Pacific Appleton Wis
 Birch John Sayville L I
 Bison City Four Orpheum Oakland
 Blasonnette Newman R F D No 2 Lockport Ill

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better known as
LOLO COTTON,
 STANDS ALONE in
 her original act,
 MENTAL SUGGES-
 TION and SHARP
 SHOOTING. LOLO is
 not a European act.
 Was born on Pine
 Ridge, Indian Re-
 serve, Dakota. LOLO
 does no memory
 work. Hence a
 successful imitation
 is impossible.

Two weeks in Montreal.

CHIEF CASEY, Manager

Blasett & Shady 248 W 87 N Y
Black John J Miss N Y Jr B R
Black & Leslie 8722 Eberly Av Chicago
Blacks The 47 E 182 N Y
Blair Hazel Reeves Beauty Show B R
Blamphie & Hehr Casto Ashtabula O
Blessings The 36 Koelnberger Berlin Ger
Bloomquest & Co 3220 Chicago Av Minneapolis
Blockson & Burns Fair Haven N Y
Bohannon Burt Hastings Show B R
Bolsee Sensational 675 Jackson Av N Y
Bonner Al Meridiths B R
Bonner & Meridiths Cosmo Washington
Booth Trio, 747 Henry Columbus O
Borella Arthur 524 Stanton Greensburg Pa
Borrow Sidney Big Banner Show B R
Bostock Jean Lovemakers B R
Boutin & Tillson 11 Myrtle Springfield Mass
Boulden & Quinn 212 W 42 N Y
Bouton Harry & Co 132 W 36 N Y
Bouvier Mayme Merry Whirl B R
Bowers Walters & Crooker Grand New Haven
Bowman Bros 22 W 98 N Y
Bradley & Ward Barnum & Bailey C R
Bradleys The 1814 Rush Birmingham
Bradue Fred Barnum & Bailey C R
Breadon Joe Ellis Nowlin Circus
Brennan Samuel N 2856 Tulip Phila
Breton Runkel Co McKeesport Pa
Bretonne May Star Monessen Pa
Brinkleys The 424 W 39 N Y
Bristol Lydia Dreamlanders B R
Britton Nellie 140 Morris Av N Y
Brixton & Brixton 706 Lexington Brooklyn
Brookes & Carlisle 38 Glenwood Buffalo
Brookland Chas Runaway Girls B R
Brooks Florrie Big Review B R
Brooks Thos Girls from Happyland B R
Brooks Harvey Cracker Jacks B R
Brooks Walter Baker Denver Indef
Brooks & Jennings 861 W Bronx N Y
Brooks & Kingman 234 W 39 N Y
Browder & Browder Kingston Can
Brown Sammie Bowers Burlesquers B R
Brown & Brown 69 W 115 N Y
Brown & Wilnot 71 Glen Maiden Mass
Brown & Faircland King Edward Halifax N S
Brownies The Jackson Topeka Kan
Browning & Lavan 885 Cauldwell Av N Y
Bruce Lena Lovemakers B R
Brues The 120 W 27 N Y
Bruno Max C 160 Baldwin Elmira N Y
Brydon & Harmon 229 Montgomery Jersey City
Buck Bros Chutes San Francisco
Buchanan Dancing Four Corners Htl Chicago
Buckley Joe Girls from Happyland B R
Buford Bennet & Buford 756 8th Av N Y
Bunce Jack 2219 S 13th Philadelphia
Bunchu & Alger 2319 W Maine Louisville
Burgess Bobby & West Sta 1412 Jefferson Bklyn
Burgess Harvey J 627 Trenton Av Pittsburgh
Burke & Farlow 4037 Harrison Chicago
Burnham & Greenwood Shes Toronto
Burns & Emerson 1 Pl Boledieu Paris
Burns Teddy Shore Inn St James L I
Burrows Lillian 2050 W North Av Chicago
Burrows Travis Co 111 E 28 N Y
Burt Wm F & Daughter 135 W 45 N Y
Burton Jack Marathon Girls B R
Busch Devere Four Reeves Beauty Show B R
Bushell May Fads & Follies B R
Butlers Musical 423 S 8 Phila
Butterworth Charley 850 Treat San Francisco
Byers & Hermann 3649 Paxton Cincinnati
Byrne Gelson Players Matinee Girl Co
Byron Greta 107 Blue Hill Av Roxbury Mass

O

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Calest 74 Grove Rd Clapham Pl London
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Cameron & Gaylord 5940 Highland St Louis
Campbell Harry Marathon Girls B R
Campbell Phyllis Merry Whirl B R
Campbell & Parker Rose Sydell B R
Canfield A Follies of New York and Paris B R
Cantor & Curtis Saratoga Htl Chicago
Cantray Fred R 6425 Woodlawn Av Chicago
Cardon Chas Vanity Fair B R
Cardowale Sisters 425 N Liberty Alliance O
Carey & Stamps 824 42 Bklyn

MABEL CAREW

This Week (Sept. 19), Auditorium, Lynn, Mass.
Next Week (Sept. 26), Colonial, Lawrence.

Carl Black 217 W 63 N Y
Carle Irving 4203 No 41 Chicago
Carlin & Clark Broadway Camden N J
Carmelos Pictures Gaiety Girls B R
Carmen Belle Park Phila
Carmen Frank 465 W 163 N Y
Carmen Beatrice 3306 Broadway N Y
Carmontelle Hattie Marathon Girls B R
Carol Sisters 104 W 16 N Y
Carr Alex La Salle Chicago
Carr Trio Park Canandaigua N Y
Carroll Nettie Trio Barnum & Bailey C R
Carroll & Van 5428 Monte Vista Los Angeles
Caron & Farnum 235 E 24 N Y
Carson Bros 2258 Bklyn
Carson & Willard Columbia St Louis
Carters The Ava Mo
Casas Three Darlington Wis
Casus & La Mar Box 247 Montgomery Ala
Case Paul 81 S Clark Chicago
Caulfield & Driver Normandie Htl N Y
Cebanthy Marguerite Columbians B R
Chadwick Trio Shes Toronto
Challenger & Brent 167 Dearborn Chicago
Chameroys The 1351 43 Bklyn
Champion Mamie Washington Society Girls B R
Chantrell & Schuyler 219 Prospect Av Bklyn
Chapin Benjamin 568 W 196 N Y
Chapman Sisters 628 Milburn Indianapolis
Chase Dave 90 Birch Lynn
Chase Carma 2615 So Halstead Chicago
Chatham Sisters 306 Grant Pittsburgh
Chick & Chicklets Brigadiers B R
Chip & Marble York Htl N Y
Christy & Willis 209 E 14th N Y
Chubb Ray 107 Spruce Scranton Pa

Church City Four 1282 Decatur Brooklyn
Church & Springer 9664 Pittsfield Mass
Clalborne Kay C 224 Security Bldg Los Angeles

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In "JUMPING JUPITER."
With Richard Carle,
CORT THEATRE, CHICAGO.

Clairmont Josephine & Co 163 W 181 N Y
Clarke Wilfred 130 W 44 N Y
Clark Chas A & Co Star Muncie Ind
Clark Geo Robinson Crusoe Girls B R
Clark Florette 10 Larnhurst Roxbury Mass
Clark & Duffy Metropolitan Minstrels Indef
Clark Billy Muskegon Mich Indef
Clark & Ferguson 121 Phelps Englewood
Claton Carlos 235 1/2 S 4 Nashville Tenn
Claus & Ramsdell 1649 Dayton Av St Paul
Clear Chas 100 Morningside Av N Y
Clemons Cam'n 462 Columbia Dorchester Mass
Clemento & Miner 39 W 98 N Y
Cleveland Claude & Marion Empire Paterson
Clever Trio 2129 Arch Phila
Cliff & Cliff 4106 Artesian Chicago
Clifford & Burke Orpheum Denver
Clipper Quartette Polle New Haven
Clitto & Sylvester 928 Winter Phila
Clure Raymond 657 Dennison Av Columbus O
Clyo & Rochelle 1479 Hancock Quincy Mass
Codena Mille Barnum & Bailey C R
Cody & Lynn 230 Powell Brooklyn
Cohan Wm H Mils N Y
Cohen Tillie 806 W 121 N Y
Cohen Isador & Co 155 S 2 Bklyn
Cohen Nathan Hastings Show B R
Cole Chas C Rollickers B R
Collins Eddie 5 Reed Jersey City N Y
Collins Fred Dreamlanders B R
Colton Tommy & Emma B R
Comrades Four 824 Trinity Av N Y
Comstock Ray 7321 Cedar Av Cleveland
Conn Hugh L Fads & Follies B R
Connelly Pete & Myrtle 720 N Clark Chicago
Connelly Mr & Mrs Erwin Orpheum Los Angeles
Connelly & Webb Dominion Ottawa
Coogan Alas Bklyn
Cook Geraldine 675 Jackson Av N Y
Cooke Trio Ansonia Conn
Cooke & Myers 1514 E Vancouver
Cooke Rother & Summers Ronachers Austria
Cooper John W 119 Wyckoff Bklyn
Corbett Ada Miss N Y Jr B R
Corbett & Forrest 11 Emmet Newark N J
Cordus & Masco 104 E 14 N Y
Corinne Suzanne Fads & Follies B R
Cornish Wm A 1108 Bway Seattle
Cotter & Boulden 1835 Vineyard Phila
Colton Lolo Chases Washington
Cottrell & Hamilton Palace Htl Chicago
Coyle & Murrell 3327 Trenton Av Chicago
Coyne Tom Htl Shes B R
Crane Viola Majestic Denver
Crane Cecile Chicopee Mass
Crane Mr and Mrs Gardner 139 47 N Y
Crawford Catherine Reeves Beauty Show B R
Crawford Glenn S 1439 Baxter Toledo
Cree & Co 1404 Borie Av Phila
Cresy & Davis 104 E Kansas City
Crollus Dick 224 W 46 N Y
Crosby Ama 162 E 8 Peru Ind
Cross & Maye 1812 Huron Toledo
Culhanes Comedians N Vernon Ind
Cullison & Villa 215 W 42 N Y
Cullen Thos Runaway Girls B R
Cullen Bros 216 Elliswood Phila
Cumming & Colonna 22 Cranworth London
Cummings Josie Rose Sydell B R
Cumings & Thornton Orpheum Savannah
Cummins Mr & Mrs Wintergarten Berlin
Cunningham B & D 112 Wash'n Champaign Ill
Cunningham & Marton Orpheum Harrisburg
Curtis Sam 816 S 12th Chicago
Curzon Sisters 817 Adelle Av Jackson Miss
Cuttys Musical Orpheum Duluth
Cycling Brunettes Hammersteins N Y

D

Dagwell Sisters Chases Washington
Dale & Boyls Orpheum St Paul
Dale & Harris 1610 Madison Av N Y
Daley Wm J 108 N 10 Phila
Dalton Fern Family Pittston Pa
Daly & O'Brien National Sydney Indef
Daisy Country Choir Empress Milwaukee
Darmody Woburn Mass
Davenport Edn Bunner Show B R
Davenport Three Barnum & Bailey C R
Davis Hazel M 3538 La Salle Chicago
Davis Mark Star McKees Rocks Pa
Davis & Cooper 1920 Dayton Chicago
Davis Imperial Trio Richmond Htl Chicago
Davis Harry Columbia Hts Minn
Davison Don 1308 Auditor Av Lynn
Dawson & Gillette 344 E 58 N Y
De Clairville 182 1313 Douglas Omaha
De Cotret & Rezo Kelthas Columbus O
De Frankie Sylvia Saratoga Htl Chicago
De Grace & Gordon 922 Liberty Brooklyn
De Grote Ed & Leah Victor New Orleans Indef
De Lion Clement Majestic Chicago
De Lo John B 718 Jackson Milwaukee
De Mar Lolo 746 Prospect Pl Bklyn
De Mar Rose 807 W 37 Pl Chicago
De Mario Scala Copenhagen
De Milt Gertrude 818 Sterling Pl Bklyn
De Mont Bro Trio Fair Mitchell S D
De Oesch Mlle M 430 So 10th Saginaw
De Renzo & De Dine Auditor Av Lynn
De Vassy Thos Bie Banner Show B R
De Velde Ermond J & Co 40 Bway Norwich Ct
De Voy & Dayton Strs Queen San Diego
De Vere Geo M Travelling Salesman
De Verne & Van 4572 Yates Denver
De Voy & Dayton Strs Queen San Diego
De Witt Burns & Torrance Rehallen Cologne Gr
De Wolfe Four Polle Scranton
De Wolfe Lanier & Linton Gaiety Bklyn
De Young Tom 156 E 113 N Y
De Young Mabel 122 W 115 N Y
Dean Lew 452 2 Niagara Falls
Dead Bro Sisters & Gallagher Emp Milwaukee
Dea & Sibley 463 Columbus Av Boston
Deas Reed & Deas 253 W 30 N Y
Deery Frank 204 West End Av N Y
Delaney Patay Miss N Y Jr B R
Delavoye Will Howe London Show C R
Delmore Adelaide Girls from Happyland B R
Deltos Bros 261 W 38 N Y
Demacos The 12 N 9 Phila

Deming & Alton Americans B R
Demonic & Bell Englewood N J
Denman Louise 189 Rawson Atlanta
Denton G Francis 451 W 44 N Y
Densmore Beth Gerard Htl N Y

DEVLIN AND ELLWOOD

"THE GIRL FROM YONKERS."
Week (Sept. 26), Young's Pier, Atlantic City.

Desmond Vera Lovemakers B R
Desmond & Co 24 E 21 N Y
Desperado Barnum & Bailey C R
Destiny 446 16 Detroit Mich
Dias Mona Bohemians B R

Anita Diaz's Monkeys

Direction AL SUTHERLAND.
Week (Sept. 26), Majestic, Denver.

Diehl A S Melchers El Campo Tex Indef
Dillae Max Forepaugh-Sells C R
Divolias The 142 E 5 Mansfield O
Dixie Trio 628 Avenue 127 W 35 N Y
Dixons Four 756 S 8 Av N Y
Dodd Family & Jessie 201 Division Av Bklyn
Doherty & Harlowe 428 Union Bklyn
Doherty Sisters Coliseum London
Dolan & Lenhart 2460 7 Av N Y
Donaghy G Francis 319 55 Brooklyn
Donald & Carson 105 N Y
Donagan Sisters Hon Tons B R
Donita & Co Clarendon Htl Chicago
Donner Doris 343 Lincoln Johnstown Pa
Dorothy Gavin 758 S 8 Av N Y
Dorech & Russell 604 S Belmont Newark
Doss Billy 102 High Columbia Tenn
Douglass Chas Washington Society Girls B R
Downey Leslie T Ellis Shelbygan Wis Indef
Doyle Phil Merry Whirl B R
Drew Dorothy 377 S 8 Av N Y
Doyle & Fields Happy Hour Elmira
Drew Frankie American Chicago
Drisko & Earl Van Buren Htl Chicago
Dube Leo 258 Shawnee 108 N Y
Du Bois George & Co 80 No Wash Av Bridgeport
Du Mars & Gualtieri 397 W Water Elmira N Y
Duffy Tommy Queen of Jardin de Paris B R
Dunbar Mable Bijou Tulsa Okla Indef
Duncan A O Orpheum Minneapolis
Dunedin Troupe Hon Tons B R
Dunham Jack Bohemians B R
Dunley Joe Serenaders B R
Dunworth & Valder 234 W 43 N Y
Dunn Bill Suaves Numero 6 Havana
Dunn Arthur F 217 E Lacock Pittsburgh

FRED DUPREZ

Week (Oct. 3), Orpheum, Utah.

Dupille Ernest A 98 Charing Cross London

JEANETTE DUPRE

"Nearly a Native Daughter."
Levy's Cafe, Los Angeles, until Oct. 10th.

Dwyer Lottie Trio American Cincinnati
E

Eddy & Tallman 640 Lincoln Blvd Chicago
Edinger Sisters N Y
Edman & Gaylor 1008 So 1 Richmond Ind
Edna Ruth 419 W Green Olson N Y
Edwards Gertrude Miss N Y Jr B R
Edwards Fred R Bucklin Htl Elkhardt Ind
Edwards Jessie Chutes San Francisco
Edwards Shorty Sun Springfield O
Egan Geo Marathon Girls B R
Ehrendall Bros & Dutton Family Muscatine Ia
Elaine Mabel Colonial St Louis
El Barto 2531 Hollywood Phila
Elber Lew Bowers Burlesquers B R
Elliott Jack Runaway Girls B R
Ellsworth Mr & Mrs 22 Manhattan Av N Y
Elsworth & Girdler 619 Fargo N D
Elmore & Raymond Pantages Portland
Elwood Perry & Downing 234 Harlem Av Balto
Emelle Troupe Majestic Kalamazoo
Emerald Connie 41 Holland Rd Brixton London
Emerson & Le Clear 23 Beach Av Grand Rapids
Emerson Ida Robinson Crusoe Girls B R
Emmett & Love 194 Derby Pa
Englebreit G W 2313 Highland Av Cincinnati
Enigmarelle Bijou Jacksonville
Enser Wm Hastings Show B R
Erlebein B A Shooter Inn Hamilton City Cal
Ernsinger Mabelle E 216 S Central Av Chicago
Esamann H T 1284 Putnam Av Bklyn

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Portola Cafe, San Francisco.

Evans Bessie 3701 Cottage Grove Av Chicago
Evans & Lloyd 923 E 12 Bklyn
Evelyn D Ellis Circus
Evelyn Sisters 232 Green Av Bklyn
Everett Gertrude Fads & Follies B R
Everett Sophie Box 68 Jamaica N Y
Evers Geo 210 Losoya San Antonio
Ewen & Prince Pantages Denver
F

Fairchild Sisters 220 Dixwell Av New Haven
Fairchild Mr & Mrs 1321 Vernon Harrisburg
Fairfax Grace Colonial Warsaw Indef

Fairman, Furman and Fairman

Sept. 19, Poli's, New Haven.

Fairburn Jan Miss N Y Jr B R
Falls Billy A 588 Lyell Av Rochester
Fanter Trio S Union Sq N Y

FARRELL-TAYLOR TRIO

Funnest Black Face Act In Vaudeville.
Next Week (Sept. 26), Columbia, N. Y.

Farnum & Delmar 224 W 46 N Y
Fawn Loretta Rose Sydell B R
Fay Sisters Wichita Kan
Feix & Barry Shes Buffalo
Felman & Arthur 2144 W 20 Chicago
Fenner & Fox 639 Central Camden N J
Fentelle & Vallorie Orpheum Omaha

DAVE FERGUSON

Next Week (Sept. 26), Poli's, Scranton.

Ferguson Frank 480 E 43 Chicago
Ferguson Jos 127 W 67 N Y
Ferguson Marguerite Hastings Show B R
Fern Ray 1306 W Ontario Phila
Fern & Mack Richmond Htl Chicago
Fernandez May Duo 207 E 87th N Y
Ferrard Grace 2718 Warsaw Av Chicago
Ferrill Bros Temple Rochester
Ferry Temple Rochester
Field Bros Trent Trenton
Fielding & Vass 137 W 45 N Y
Fields & Coco 104 E 14 N Y
Fields & La Adella Norka Akron O
Fields School Kids Majestic Dallas
Finn & Ford 280 Revere Winthrop Mass
Fisher Marie Gaiety Girls B R
Fisher Susie Rose Sydell B R
Flake Gertrude Brigadiers B R
Flanagan & Quinn Bowers Burlesquers
Flitgers 48 Juggling Girls Ringling C R
Flitsimmons & Cameron 5609 S Green Chicago
Flatico Alfred Jay Powell & Cohan Co Indef
Fletcher & L Piers 33 Randall Pl San Fran
Fletcher Ted 470 Warren Bklyn
Florence Nellie Columbia Htl Mich
Flynn Frank D Charlotte Mich
Follette & Wicks 1824 Gates Av Bklyn
Foot Dick & Pearl Altoona Pa
Forbes & Bowman Orpheum Lincoln Neb
Force Johnny 800 Edmonson Baltimore
Ford Geo Queen of Jardin de Paris B R
Ford & Co 300 Fenton Flint Mich
Ford & Miller 26 Brayton Buffalo
Ford & Louise 128 S Broad Mankato Minn
Formby Geo Walthev House Wigan Eng
Foster Eleanor Del Prado Htl Chicago
Foster Geo A Ringling Bros C R
Foster Harry & Sallie 1836 S 12 Phila
Foster Billy 2316 Cent Pittsburgh
Foster Billings Bros
Foster Bertie Htl Lincoln N Y
Fox & Summers 517 10 Saginaw Mich
Fox Florence 172 Filmore Rochester
Fox Will World of Pleasure B R
Foy Margaret Academy Suffolk Va Indef
Foyer Eddie 9920 Pierpont Cleveland
Francis Winifred Vanity Fair B R
Francis Willard 26 W 134 N Y
Francisco 343 N Clark Chicago
Frank Sophia & Myrtle Miss N Y Jr B R
Frederick & Kirkwood Guilford N Y
Fredericks Musical Houghs Neck Mass
Freeman Bros Girls from Happyland B R
Freight Lizzie Bowers Burlesquers B R
French Earl Godard Htl N Y
French & Williams 821 W Blaine Seattle
Frey Twins Shubert Utica
Fricke William Lovemakers B R
Friganitz Trizle La Salle Chicago
Frobel & Ruge 314 W 23 N Y
Furman Radie 2026 Lexington Av N Y

G

Gaffney Sisters 1407 Madison Chicago
Gaffney Al 383 Vernon Brooklyn N Y
Gage Chas 179 White Springfield Mass
Gale Ernie 160 Eastern Av Toronto
Gallager Ed 161 Hannon Htl Mich
Garden Geo Girls from Happyland B R
Gardner Family Polle Scranton
Gardner Andy Bohemians B R
Gardner George & Co 4646 Kenmore Av Chicago
Gardner Oscar 776 S 8 Av N Y
Gardiners Three 1938 No 8 Phila
Garrett Bros Moulton Ia
Garity Harry Grand Vancouver C R Indef
Gath Karl & Emma 508 Case Chicago
Gavin & Platt Box 140 Clifton N J
Gaylor Chas 768 17 Detroit
Genaro & Theol Majestic Corsicana Tex Indef
Gennaro's Band 205 W 38 N Y
George Al D Sam T Jacks B R
George Chas N Potomac Hagerstown Md
Gordon Anna T 23 Arnold Revere Mass
Gettings J F Marathon Girls B R
Geyer & Geyer Palace Htl Chicago
Gilbert Ella R Runaway Girls B R
Gilbert Gladys 104 W 40 N Y
Gilden Sisters Three 756 S 8 Av N Y
Gill Edna Queen of Jardin de Paris B R
Gimore Mildred Gaiety Girls B R
Glasandro Phil & Millie 2001 Madison Av N Y
Girard Marie 41 Howard Boston
Gleason Violet 489 Lexington Waltham Mass
Glose Augusta Orpheum Omaha
Glover Edna May 802 N Emporia Av Wichita
Goforth & Doyle 251 Halsey Bklyn
Golden Claude Chutes San Francisco
Golden Nat Hastings Show B R
Goldie Boys Idea Grand Rapids
Goldsmith & Hoppe Polle Bridgeport
Goodman H 700 E 165 N Y
Goodmans Musical Polle Oklahoma City
Gordon Dan 1777 Atlantic Av Bklyn
Gordon & Barber 26 So Locust Hagerstown Md
Gordon & Keyes 227 W 40 N Y
Gordon & Henry Bijou Jacksonville
Gordon & Marx Kelthas Utica
Gossans Bobby 400 So 6th Columbus O
Gottlob Amy 600 N Clark Chicago
Gould C W Marathon Girls B R
Gould & Rice 328 Smith Providence R I
Goyt Trio 358 Willow Akron O
Graham Frank Marathon Girls B R
Grannon Ila Melrose Park Pa
Grant Burt & Bertha 2568 Dearborn Chicago
Granville & Mack Cherry Blossom B R
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Osborn & Dola 335 No Willow W Chicago
Ott Phil 178 A Tremont Boston
Owen Dorothy Mae 3047 90 Chicago
Owens The 48 Kinsey Av Kenmore N Y

P
Palme Esther Mille 121 E 46 Chicago
Palmer Daisy Golden Crook B R
Palmer Cathryn Rowe La Salle Chicago
Paradisi Billy C N Htl L'Assomption P Q Can
Parker & Morrell 187 Hopkins Bklyn
Parvis Geo W 2334 N Franklin Philadelphia
Pasco Dick Ellis Nowlin Circus
Pastor & Merle Hartford Htl Chicago
Patterson Sam 20 W 133 N Y
Paul & Ryholda 339 County New Bedford
Paulinetti & Piquo 4324 Wain Frankfort Pa
Paulette & Cross Star St Johns Newfoundland

PAULINE

THE SCIENTIFIC SENSATION.
Weeks (Oct. 3-10), American Music Hall,
New York.

Payton Polly Bohemians B R
Pearl Kathryn & Violet Sam T Jacks B R
Pearce Sisters Bijou Green Bay Wis
Pearse & Mason Van Buren Htl Chicago
Pearson & Garfield Plymouth Htl N Y
Pearson Walter Merry Whirl B R
Pederson Bros 638 Greenbush Milwaukee
Pelota The 181 Westminster Av Atlantic City
Pepper Twins Lindsay Can
Pero & Wilson 817 E Temple Washington U
Perry Frank L 747 Buchanan Minneapolis
Petching Bros 16 Packard Av Lynnaville R I
Peter the Great 422 Bloomfield Av Hoboken N J
Phillips Joe Queen of Jardin de Paris B R
Phillips Mondane 4027 Bellevue Av Kan City
Phillips Samuel 316 Classon Av Bklyn
Phillips Sisters 778 8 Av N Y
Piccolo Midgets Phoenicia N Y
Pierston Hal Lovemakers B R
Pike & Calame 973 Amsterdam Av N Y
Piscosetti Five Lovemakers B R
Pisano Yen 15 Chas Lynn Mass
Pisano Fred A 38 W Gloverville N Y
Plunkett & Ritter Family Buffalo
Pollard Genie Gayety Stock Philadelphia
Pope & Uno Orpheum New Orleans
Potter Wm Big Banner Show B R
Potter & Harris 1715 Leland Av Chicago

Potts Bros & Co 5th Av N Y
Powell Eddie 2314 Chelsea Kansas City
Powers Elephants 745 Forest Av N Y
Powers Bros 15 Trank Providence
Powers Great 134 Warren Glens Falls N Y
Price & Diston 384 Longwood Av N Y
Prices July 1838 Av Philadelphia
Primrose Four Grand Pittsburg
Priors The Tukkula Wash
Proctor Sisters 1112 Halsey Bklyn
Prossit Trio Ringling Bros C R
Pucks Two 184 N Lena Av Freeport L I

Q
Queen Mat & Weis Schindlers Chicago
Quigr & Nickerson Follies of 1910
Quinlan Josie 644 N Clark Chicago
Quinn Mattie 536 Rush Chicago

R
Raimund Jim 37 E Adams Chicago
Rainbow Sisters 840 14 San Francisco
Ralande & Ralande Box 290 Cumberland Md
Ramsey Ollie Washington Society Girls B R
Randall Edith Marathon Girls B R
Ranf Claude Polle New Haven
Rankin Bobby Olympic Los Angeles Indef
Rapiel John 473 Cole Av Dallas
Ratelies The 637 Petonmieux Montreal
Ray Eugene 5802 Prairie Av Chicago
Raymond Clara 141 Lawrence Brooklyn
Raymore & Co 147 W 84th N Y
Ready G Ellis Nowlin Circus
Reded & Hadley Star Show Girls B R
Redner Thomas & Co 972 Hudson Av Detroit
Redway Juggling 141 Inspector Montreal
Redwood & Gordon 187 Dearborn Chicago
Reed & Earl 238 E 624 Los Angeles
Reed Bros Orpheum New Orleans
Reeves Al 145 State Bklyn
Reffkin Joe 183 Dudley Providence
Regal Trio 116 W Wash Pl N Y

JOHN P. REED

ECCENTRIC MONOLOGUIST.
(This week (Sept. 19), Majestic, Kalamazoo,
Mich.

Reld Jack Runaway Girls B R
Reld Sisters 45 Broad Elizabeth N J
Reinfields Minstrels Elite Water Valley Miss

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Playing few choice weeks West.
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Renalles The 2064 Sutter San Francisco
Reese Len 1021 Cherry Phila
Reynolds Lew Follies of the Day B R
Reynolds & Donoids & Donesides Berge Paris
Rhoads Marionettes 33 W 8 Chester Pa
Rianos Four Freeport L I
Rice Louise Dreamlanders B R
Rice Frank & True 6340 Vernon Av Chicago
Rice Sully & Scott Keiths Providence
Rich & Howard 214 E 19 N Y
Rich & Ric 211 W 41 N Y
Richards Bros 118 E 3 N Y
Richwood Stanton & Co Iona Mich
Riesner & Gore 128 Roanoke San Francisco
Riley & Ahern 33 Plant Dayton O
Ring Jas L Hallithrope Md
Ring & Bell Metropolitan Minstrels Indef
Rio Al C 1492 Ansley Av N Y
Rio Bros 1220-28 Milwaukee
Ripon Alf 545 E 87 N Y
Ritchie Billy Vanity Fair B R
Ritter & Foster Hansa Hamburg
Roach A E Vanity Fair B R
Roastini Mille Queen of Jardin de Paris B R
Robert Gus Bowers B R
Roberts C E 1851 Sherman Av Denver
Roberts Robt Bowery Burlesquers B R
Roberts & Downey 80 Lafayette Detroit
Roberts & Pearl 369 Grand Brooklyn
Robins Billy L Bonhage No Beach L I Indef
Robinson Chas A Crusoe Girls B R
Robinson The 307 Bowlers B R
Robinson Wm C 3 Grandville London
Robisch & Childress 950 No Clark Chicago
Rocamora Suzanne Orpheum Ogden
Roche Harry Sam T Jacks B R
Rock & Rol 1810 Indiana Av Chicago
Rockway & Conway Majestic Ft Worth
Roeder & Lester 314 Broadway Buffalo
Rogers Bill Bessemer Av R
Rogers Ed Girls from Happyland B R
Roland & Morin 208 Middlesex Lowell
Rolande Geo S Box 290 Cumberland Md
Roland & Francis 31 O H Block Chicago
Roode Claude M Temple Hamilton Can
Roof Jack & Chas 705 Green Phila
Rose Dave Rowdell B R
Rose Blanche Cracker Jacks B R
Rose Lane & Kelard 123 W 43 N Y
Rose Clarina 6023 47 Bklyn
Rosenbaum Al R A & S Boston
Rosenthal Bros 151 Chaplain Rochester
Ross Eddie G Majestic E St Louis
Ross & Lewis 401 Bowdoin London
Ross Sisters 65 Cumerford Providence
Rosal Alfredo M & Mrs Two Bills Show C R
Royal Minstrel Four 1417 East Salt Lake
Royden Virgie Rose Sydel B R
Roys Pekin Chicago
Russell & Davis 1316 High Springfield O
Russell-Noss Bertha 172 W N Y
Rutans Song Birds Woodland N J
Rutherford Jim H Hagenbeck-Wallace C R

THOS. J. RYAN-RICHFIELD CO.

Next Week (Sept. 25), Orpheum, Ogden, Utah.

Ryno & Emerson 161 W 74 N Y

S
Sabel Josephine American Chicago
Salmo June Surrender B R
Sampson & Douglass Bijou Bay City
Sanders & La Mar 1327 5 Av N Y
Sanderson's Manikins 980 Salem Malden Mass
Sanford Jere Colonial Indianapolis
Sanford & Darlington 5880 Pengrove Phila
Savage & De Croteau 1534 Broadway N Y
Saxon Chas Big Berles Hotel Chicago
Scanlon W J Orpheum Portland
Scarlet & Scarlet 913 Longwood Av N Y
Scheer Billy 49 W 24 N Y
Schilling Wm 1000 E Lanvale Baltimore
Scintella 588 Lyell Av Rochester
Scott Maude Belmont Mass
Scott Robt Lovemakers B R
Scott O M Queen of Jardin de Paris B R
Scott & West 22 Division N Y
Scott & Yost 40 Morningside Av N Y
Scully Will P 8 Webster Pl Bklyn
Sears Gladys Midnight Maidens B R
Seaton Billie Serenaders B R
Selby Hal Miss 400 Hotel Chicago
Semon Chas F 2 Forest Salem Mass
Senzell Bros 210 Arlington Pittsburg
Sexton Chas B 2840 Johnston Chicago
Sevengala Delaware Water Gap Pa
Seymour Nellie 111 Manhattan N Y
Seymour Pete Mr & Mrs Arlington Htl Atlanta
Sharp & Montgomery Majestic Birmingham

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Management FRAZEE & LEDERER.
Cort Theatre, Chicago (Indefinite).

Shea Thos E 3664 Pine Grove Av Chicago
Shean Al Big Banner Show B R
Shedmans Dogs Dumont N J
Shelvey Bros 205 S Main Waterbury
Shepard & Co James C 1604 Madison Av N Y
Shepperley Sisters 290 Dovercourt Toronto
Sheppell Bennett Dreamlanders B R
Sherlock & Val Dalle 514 W 135 N Y
Sherlock & Holmes 2306 Ridge Phila
Sherman & De Forest Sherman Cent'l Park L I
Shermans Two 252 St Emanuel Mobile
Shermans Musical Co Edmontan Can
Shields Sydney Anderson Louisville

Miss and Co. SYDNEY SHIELDS

Shields The 207 City Hall New Orleans
Shorey Campbell & Co 30 Rock Av Lynn
Shrodes & Chappelle Keansburg N J
Sidello Tom & Co 4313 Wentworth Av Chicago
Siddons & Earle 2515 So Adler Philadelphia
Siegel & Matthews 324 Dearborn Chicago
Simms Willard 6435 Ellis Av Chicago
Simonds Ted & Mattie Americans B R
Simpson Corah Van Buren Htl Chicago
Simpson Russell Big Review B R
Slater & Finch 10 N 3 Vincennes Ind
Small Johnnie & Sisters 620 Lenox Av N Y
Smiths Aerial Ringling Bros C R
Smith Allen 1243 Jefferson Av Bklyn
Smith & Adams 4740 Highland Chicago
Smith & Brown 1324 St John Toledo
Snyder & Buckley Fads & Follies B R
Socratant Bros Three 558 E Detroit
Somers & Storke Kedzie Chicago
Sossin Samuel Hastings Show B R
Spaulding & Dupree Box 285 Ossining N Y
Spears The 47 Clinton Bedford Mass
Spears Anna Merry Whirl B R
Spelvin Geo Sam T Jacks B R
Spencer & Austin 3110 E Phila
Spillers Musical 29 W 133 N Y
Spissel Bros & Co Orpheum Spokane
Sprague & McNece 632 No 10 Phila
Sprague & McNece 632 No 10 Phila
Springer & Church 104 Pittsfield Mass
Stadium Trio St Charles Htl Chicago
Stanley Harry S Grand Sacramento
Stanley Stan 905 Bates Indianapolis
Stanwood David 304 Bremen E Boston
Star & Sachs 343 N Clark Chicago
Stedman Al & Fannie 406 So Boston
Steinert Thomas Trio 531 Lenox Av N Y
Steinman Herman Lovemakers B R
Steppe A H 33 Barclay Newark
Stevens Al 670 3 Av N Y
Stevens Will H Serenaders B R
Stevens E 135 So First Bklyn
Stevens Paul 323 W 124th N Y
Stevens Lillie Brigadiers B R
Stevens & Moore Columbians B R
Stewart Harry M World of Pleasure B R
Stewart & Earl 125 Euclid Woodbury N J
Stickney Louise Hippodrome N Y Indef
Stilps Musical Bijou Battle Creek
Stiles & London 25 Hancock Brooklyn
St James Leo 1221 N Randolph Phila
St James & Dacre 163 W 34 N Y
Story Musical Palace Htl Chicago
Strehl May Galey Girls B R
Strickland Rube Bijou Quinby Ill
Strohschein H 2332 Atlantic Bklyn
Strubbeffeld Trio 5908 Maple Av St Louis
Suzumoto Trio Fair Colingwood Can
Sully & Hussey 147 Dearborn Chicago
Sully & Phelps 2310 Bolton Phila
Summers Allen 1956 W Division Chicago
Sutton Sutton Majestic Camden N J
Sweeney & Rooney 1134 Sumner Av Scranton
Swift J Lionel & Co Tractors 38 N Y
Swish Gladys 1154 N Clark Chicago
Swor Bert Columbians B R
Sydney Oscar Lovemakers B R
Sylvesters The Plymouth Htl Hoboken N J
Sytz & Sytz 140 Morris Phila

T
Tambo Duo 40 Capital Hartford

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Double Tambourine Spinners

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Tangley Pearl 67 So Clark Chicago

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Taylor Carey E Casino Louisville Indef

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Musical Foolishness

Taylor's Animals Ringling Bros C R
Terrill Frank Fred 837 N Orkney Phila
Terry Twins Polys Hartford
Thatcher Fannie Bon Tons B R
Thomas & Hamilton 607 Dearborn Av Chicago
Thompson Mark Bohemians B R
Thompson Harry 1244 Putnam Av Bklyn
Thorndyke Lillian 240 W 38 N Y
Thornton Arthur B Crook B R
Thornton Geo A 305 Broome N Y
Thorne Mr & Mrs Harry 248 St Nicholas AvNY
Thorns Juggling 58 Rose Buffalo
Those Three 223 Scott San Francisco
Three Troubadours Miles Detroit
Thurston Leslie 68 W 108 N Y
Tinker G L 778 8 Av N Y
Tivoli Quartette High Life Cafe Milwaukee Indef
Tops Topsy & Tops 3442 W School Chicago
Touhey Pat & May E Haddam Conn
Touhey Trabel A Ellis Nowlin Circus
Tracy Julia Raymond Barkhold Inn N Y
Travers Belle 210 North Franklin Phila
Travers Phil E 115 N Y
Travers Roland 221 W 42 N Y
Tremaines Musical 230 Caldwell Jacksonville Ill
Trevor Edwin & Dolores Golden Crook B R
Trent Geo & Donnie 328 W 43 N Y
Trillers Temple Muskegon Mich
Trilley Car Trio Fair Charlotte Mich
Troxell & Winchell 306 N Wattle
Tulia Harry Mission Salt Lake
Tunis Fay World of Pleasure B R
Tuttle & May 3887 W Huron Chicago
Tweedley John 242 W 43 N Y
Tydeman & Dooley 108 Elm Camden N J

U
Ulline Arthur M 1759 W Lake Chicago
Ulline & Rose Deming Htl Chicago
Umhaufs Bros 26 N Jefferson Dayton
Unique Comedy Trio 1827 Nicholas Phila

V
Vagges Grand Tacoma
Valadars Les 407 Thomas Newport R I
Valdres Troupe Family Lafayette Ind
Valentine & Dooley Majestic Des Moines
Valletta & Lamson 1329 St Clark Cleveland
Valmore Lulu & Mildred Bohemians B R
Van Billy Majestic Seattle
Van Epps Jack Majestic Ft Worth
Van Dalle Sisters 514 W 135 N Y
Vance Gladys Bijou Jacksonville
Van Oston Eva Queen of Jardin de Paris B R
Van Osten Job Sam T Jacks B R

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Vardelles Lowell Mich
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Vassar & Arken 324 Christopher Bklyn
Vasco 41a Acre Lane London
Vass Victor V 25 Haskins Providence
Vedder Fannie Bon Tons B R
Vedder Lillie Cracker Jacks B R
Vedmar Rene 3285 Bway N Y
Venetian Serenaders 670 Blackhawk Chicago
Verde 270 W 39 N Y
Veronica & Hurl Falls 1338 Gillingham Phila
Village Comedy Four 1012 Ringgold Phila
Vincent John B 820 Olive Indianapolis
Vinton Grace Serenaders B R
Violani 529 8th Brooklyn
Violetta Jolly Alf Leipzig Berlin Ger
Vokel & Wandas Orpheum Savannah
Von Serley Sisters Marathon Girls B R
Vyner Lydia Reeves Beauty Show B R

W
Walker Frank L Runaway Girls B R
Walker Musical 1521 Brookside Indianapolis
Walker & Strum Orpheum Montreal
Wallace's Cockatoos c/o Parker Abiline Kan
Wallack Nanette & Co Alhambra Htl Chicago
Wallheiser & Fisher Aldrome Litchfield Ill
Walsh Helen & May Dainty Duchess B R

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Presenting "HUCKIN'S RUN."
Direction, PAT CASEY.

Walsh Mealy & Montrose Park Evansville
Walsh May Dainty Duchess B R
Walters & West 3437 Vernon Chicago
Walters John Lyric Ft Wayne Ind Indef
Ward Alice Reeves Beauty Show B R
Ward Billy 199 Myrtle Av Bklyn
Ward & Harrington 418 Strand London
Ward & Mack 300 W 70 N Y
Warner Harry E Rollickers B R
Washburn Blanche Washington Soc Girls B R
Washer Bros Oakland Ky
Water Carl P Sam T Jacks B R
Waters Hester Washington Society Girls B R
Watson Sammy 333 St Pauls Av Jersey City
Watson & Little 505 Van Cort Boukers N Y
Watson Billy W Girls from Happyland B R
Wayne Sisters Dainty Duchess B R
Weaver Frank & Co 1705 N 9 Baltimore
Webb Funny Ellis Nowlin Circus
Weber Johnnie Rose Sydel B R

WE-CHOK-EE

SIoux INDIAN GIRL, Directs, Norman
Friedenwald
This Week (Sept. 19), Broadway, Wis.
Next Week (Sept. 25), Grand, Milwaukee

Welch Thos Runaway Girls B R
Welch Thos Vanities B R
Well John 5 Kru Stadt Rotterdam
Wells Lew Majestic Chicago
Wentworth Vesta & Teddy Orpheum Sioux C
West Al 606 E Ohio Pittsburg
West Henry Decker Burlesquers B R
West Sisters 1112 Jefferson Av Bklyn N Y

REPRESENTATIVE ARTISTS

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"HIS AMERICAN GIRL"

By LAWRENCE GRATTAN

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DICK and ALICE McAVOY**"HERALD SQUARE JIMMY"**

KING OF THE NEWSBOYS.

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Willa Holt Wakefield

IN VAUDEVILLE

KATIE EMMETT

In Vaudeville

Direction, **A. E. MEYERS**Nothing
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Success**CAINE**

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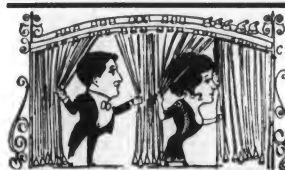
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H. HARTMAN, 4 Garrick St., Covent Garden
London, W. C.

West Jno A & Co 827 N 50 Chicago
West & Denton 185 W Cedar Kalamazoo
Weston Al Bowers Burlesques B R
Weston Dan E 141 W 116 N Y
Western Union Trio 2241 E Clearfield Phila
Wetherill 35 W 8 Chester Pa
Wharton Nat O H Waterville Me
Wheeler Sisters 1441 7th Philadelphia
Wheelock & Hay Orpheum Seattle
Whirl Four 2428 S Watta Phila
Whitman Bros 1335 Chestnut Phila
Whitman Frank 183 Greenwich Reading Pa
White Harry 1003 Ashland Ave Baltimore
White Phil Merry Whirl B R
Whiteside Ethel Peru Ind
Whitford Anabelle 363 W 42 N Y
Whitney Tillie 36 Kane Buffalo

AL. H. WILD

THAT FUNNY FAT FELLOW.

Wild Marshall Atlantic City N J
Wiley May F Big Review B R
Wilkins & Wilkins 363 Willis Av N Y
Willard & Bond Majestic La Crosse Wis
Wilhelm Fred Sam T Jacks B R
Williams Clara 2450 Tremont Cleveland
Williams Cowboy 4715 Upland Phila
Williams Frances Park Fallside N J Indef
Williams Chas 2652 Rutgers St Louis
Williams John Cracker Jacks B R
Williams Ed & Florence 94 W 103 N Y
Williams Lew 1534 Bway N Y
Williams & De Croteau 1 Ashton Sq Lynn Mass
Williams & Gilbert 1010 Marshfield Av Chicago
Williams & Segal Polls Wilkes Barre
Williams & Sterling Box 1 Detroit
Williams & Stevens Electric White Plains NY
Williams Frank & Della Palmyra N Y
Williams Mollie 285 State Bklyn
Williamson Frank Runaway Girls B R
Willson Herbert Al Fields Minstrels
Wilson Fred J 14 Forest Montclair N J
Wilson Al & May Dore Schenectady Indef
Wilson Fred & Cracker Jacks B R
Wilson Bros Blou Bay City
Wilson Frank 1610 W 23 Los Angeles
Wilson Marie Queen de Jardin de Paris B R
Wilson Lizzie 175 Franklin Buffalo
Wilson & Pinkney 207 W 15 Kansas City
Wilson & Wilson Orpheum New Orleans
Wilson Joe & Co 1120 Porter Phila
Winkler Kress Trio Avenue Washington
Wise & Milton Brennan Circuit New Zealand
Withrow & Glover 802 N Emporia Wichita Kan
Wolfe & Lee 324 Woodlawn Av Toledo

WOLF, MOORE AND YOUNG

"Vaudeville's Cheeriest Trio."

Woodall Billy 420 First Av Nashville
Woodman Harry Ellis Nowlin Circus
Woods & Woods Trio Keltus Phila
Wood Bros Colonial Lawrence Mass
Wood Ollie 334 W 158 N Y
Woods Ralton & Co Saratoga Htl Chicago
Work & Ower 104 E 14 N Y
Wright & Dietrich Trent Trenton N J
Wright Morris & Clayton 163 W 60 N Y
Wyckoff Fred 60 Water Lyons N Y

X
Xaxiers Four 2144 W 20 Chicago

Yackley & Bunnell Star Chicago
Yaw Don Din 119 E Madison Chicago
Yeoman Geo 4568 Gibson Av St Louis
York Charles Carbondale Pa
Yost Harry E World of Pleasure B R
Young Carrie Bohemians B R
Young De Witt & Sister Washington Spokane
Young Ollie & April 50 E 5th Av Columbus O
Young & Phelps 1013 Baker Evansville Ind

Z
Zanciga The 356 W 145 N Y
Zanfrelas 131 Brixton London
Zasell & Vernon Seguin Tour So America Indef
Zeda Harry L 1328 Cambria Phila
Zelzer & Thorne Willards Temple of Music
Zimmerman Al Dreamlanders B R

BURLESQUE ROUTES

"L. O." Indicates show is laying off.
Weeks Sept. 26 and Oct. 3.

Americans Century Kansas City 3 Standard St
Louis
Beauty Trust Gayety Detroit 3 Gayety Toronto
Behman Show Star & Garter Chicago 3 Stan-
dard Cincinnati
Big Banner Show Empire Cleveland 3 Empire
Toledo
Big Review Dewey Minneapolis 3 Star St Paul
Bohemians Lyceum Washington 3 Monumental
Baltimore
Bon Tons Gayety Milwaukee 3 Alhambra Chi-
cago
Bowery Burlesquers Gayety Minneapolis 3
Gayety Milwaukee
Brigadiers Howard Boston 3 Columbia Boston
Broadway Galey Girls Star Toronto 3 Royal
Montreal
Cherry Blossoms Penn Circuit 3 Academy
Pittsburgh
College Girls Gayety Louisville 3 Gayety St
Louis
Columbia Girls Gayety St Louis 3 Gayety
Kansas City
Cosy Corner Girls Monumental Baltimore 3
Penn Circuit
Cracker Jacks Alhambra Chicago 3 Gayety
Detroit
Dainty Duchess Gayety Kansas City 3 Gayety
Omaha
Dreamlands Royal Montreal 3 Howard Boston
Dunklings Buckingham Louisville 3 Peoples
Cincinnati
Empire Burlesquers Empire Indianapolis 3
Buckingham Louisville
Fads & Follies Corinthian Rochester 3-5 Mo-
hawk Schenectady 6-8 Empire Albany

Follies of Day Avenue Detroit 3 Lafayette
Buffalo
Follies of New York Casino Phila 3 Star
Brooklyn
Ginger Girls 26-28 Mohawk Schenectady 20-1
Empire Albany 3 Casino Boston
Girls From Dixie L 3 Casino Brooklyn
Girls From Happyland Music Hall N Y 3 Mur-
ray Hill N Y
Golden Crook Gayety Toronto 3 Garden Buf-
alo
Hastings Show Murray Hill N Y 3 Metropolis
New York
Howes Love Makers Gayety Brooklyn 3 Olymp-
ic New York
Imperial Trocadero 3 Lyceum Washington
Irwin Big Show Columbia New York 3 Casino
Philadelphia
Irwin Majestic Casino Boston 3 Columbia
New York
Jardin de Paris Star Milwaukee 3 Dewey Min-
neapolis
Jersey Lillies Olympic New York 3 Gayety
Philadelphia
Jolly Girls Bronx New York 3 8th Ave New
York
Kentucky Belles Academy Pittsburgh 3 Star
Cleveland
Knickerbockers Gayety Baltimore 3 Gayety
Washington
Lady Buccaneers Empire Newark 3 Bowery
New York
Marathon Girls Westminster Providence 3
Gayety Boston
Merry Maidens 26-28 Luzerne Wilkesbarre 20-
1 Galey Scran 3 L O 10 Casino Brooklyn
Merry Whirl Lafayette Buffalo 3 Star Toronto
Midnight Maidens Empire Toledo 3 Star
Chicago
Miss New York Jr Star Cleveland 3 Polly
Chicago
Moulin Rouge Standard St Louis 3 Empire
Indianapolis
New Century Girls Empire Brooklyn 3 Bronx
New York
Parisian Widows Metropolis New York 3 West-
minster Providence
Passing Parade Folly Chicago 3 Star Mil-
waukee
Pat White's Galey Girls 26-28 Galey Scran-
ton 20-1 Luzerne Wilkesbarre 3 Trocadero
Philadelphia
Pennant Winners Empire Chicago 3 Avenue
Detroit
Queen of Bohemia Garden Buffalo 3 Corinthian
Rochester
Queen of Jardin de Paris Star Brooklyn 3
Waldmans Newark
Reeve's Beauty Show Gayety Washington 3
Gayety Pittsburgh
Rector Girls 8th Ave New York 3 Empire
New York
Rentz-Santley Empire Hoboken 3 Music Hall
New York
Robinson Crusoe Girls 26-28 Empire Albany
20-1 Mohawk Schenectady 3 Gayety Bklyn
Rollickers Columbia Boston 3-5 Bon Ton Jer-
sey City 6-8 Folly Paterson
Rose Sydel Standard Cincinnati 3 Gayety
Louisville
Runaway Girls Gayety Pittsburgh 3 Empire
Cleveland
Sam J. Jack's Bowery New York 3-5 Folly
Paterson 6-8 Bon Ton Jersey City
Serenaders Waldman Newark 3 Empire Hobo-
ken
Star & Garter Gayety Boston 3-5 Empire Al-
bany 6-8 Mohawk Schenectady
Star Show Girls Star St Paul 3 St Joe
Tiger Lillie Casino Brooklyn 3 Empire Brook-
lyn
Trocadero's Gayety Phila 3 Gayety Baltimore
Vanity Fair Gayety Omaha 3 Gayety Minne-
apolis
Washington Society Girls 26-28 Folly Paterson
20-1 Bon Ton Jersey City 3-5 Gayety Scran-
ton 6-8 Luzerne Wilkesbarre
Watson's Burlesquers 26-28 Bon Ton Jersey
City 20-1 Folly Paterson 3-5 Luzerne
Wilkes-Barre 6-8 Gayety Scran-
ton
World of Pleasure St Joe 3 Century Kansas
City
Yankee Doodle Girls People's Cincinnati 3 Em-
pire Chicago

CIRCUS ROUTES

BUFFALO BILL & PAWNEE BILL 24 Rose-
burg Ore 26 Medford 27 Redding Cal 28
Chico 29 Sacramento 30 Santa Rosa 1 Val-
lejo 3 Oakland 4 Santa Cruz 5 Watsonville
6-10 San Francisco 11 San Jose 12 Stockton
13 Fresno 14 Visalia 15 Bakersfield
DOPE PISK 24 Las Vegas N M 26 Santa Fe
27 Albuquerque 28 Willard 29 Ft Summer 30
Hefeford Tex 31 Tulsa Tex 3 Lubbock 4
Plainview 5 Canyon City 6 Clovis N M 7
Portales 8 Roswell 10 Hagerman 11 Artesia
12 Carlsbad 13 Pecos Tex
HAGENBECK-WALLACE 24 Marietta Ga 26
Atlanta 27 Athens 28 Elberta 29 Greenwood
S C 30 Newberry 1 Columbia 3 Augusta Ga
MILLER BROS 101 RANCH 24 Falls City
Neb 26-30 St Joe Mo 1-2 Kansas City 3
Marshall 4 Roodhouse Ill 5 Springfield 6
Carlinville 7 Alton 8-9 St Louis
RINGLING BROS 24 Little Rock Ark 26
Memphis Tenn 27 Dyersburg 28 Jackson 29
Paduch Ky 30 Henderson 1 Hopkinsville 10
Atlanta Ga 11 Rome 12 Chattanooga Tenn
13 Knoxville 14 Johnson City 15 Bristol 17
Asheville N C 18 Salisbury 19 Winston-Salem
20 Danville Va 21 Durham N C 22 Raleigh
24 Greensboro 25 Gastonia 26 Spartanburg
27 Greenville Va 28 Anderson 29 Gainesville
31 Atlanta
ROBINSON JOHN Oct 11 Alken S C 12 Black-
ville 13 Branchville 14 Orangeburg 15 Cam-
den 17 Sumter 27 Jessup Ga 28 Helena 29
Cochran 31 Jackson Ky Nov 1 Griffin Ga 2
Douglasville 3 Tallapoosa 4 Columbus Ala
5 Clinton
SELLS FLOTO 24 Denison Tex 26 Gales-
ville 28 Cleburne 29 Dallas 30 Waxahachie
1 Corsicana
YANKEE ROBINSON Oct 11 Campbell Mo 12
Dexter 13 Rector Ark 14 Paragould 15 Jones-
boro 17 Clarendon 18 England 19 Rison 20
Alhambra 21 De Witt 22 Stuttgart 24 Brink-
ley
YOUNG BUFFALO 24 Newton Ill 26 Robinson
27 Linton Ind

LETTERS

Where C follows name, letter is in Chi-
cago. Where S F follows, letter is at San Fran-
cisco.
Where L follows, letter is in London of-
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Advertising or circular letters of any de-
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Adams R D (O)
Adams Geo W (C)
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F)
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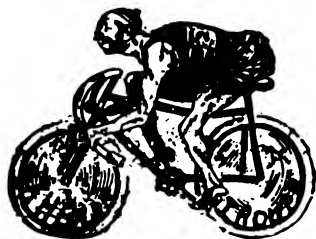
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